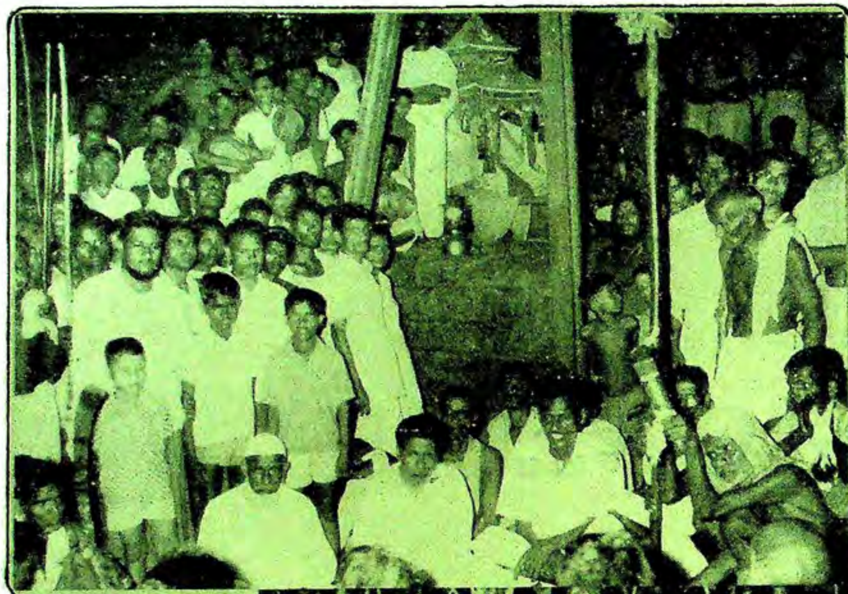
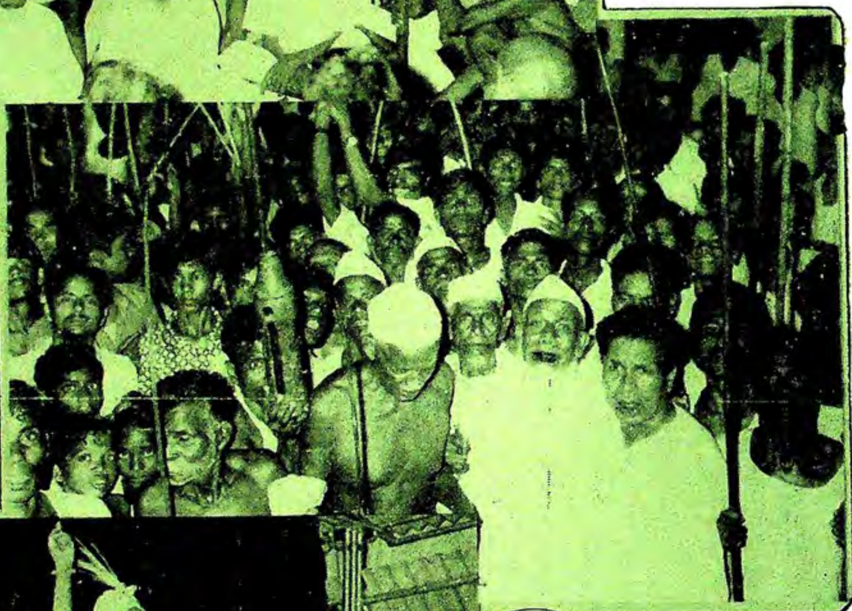
CELEBRATIONS OF 1400 HIJRI ERA 1981



Impact of Islam on Orissan Culture



Bonds of Friendship exhibited in the Durga Puja celebration in the village Manikagoda, district Puri.



Procession on the occasion of Durga Puja in the village Manikagoda—Both the Hindus and Muslims rub their shoulders alike.



Pala



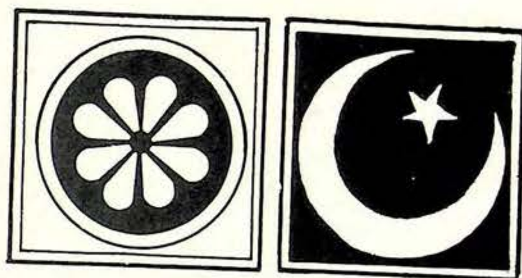
GOVERNMENT OF ORISSA

IMPACT OF ISLAM ON ORISSAN CULTURE

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Impact of Islam on Orissan Culture

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Layout Design

DINANATH PATHY

Preface

India is a land of many religions. Commonly described as the land of the Vedas, India is also the motherland of the largest Muslim population found in any single country in the world.

The Muslims like Hindus and other communities inhabiting this great country have become a part and parcel of the mainstream of the nation. It is therefore in the fitness of things that Government of India have decided to celebrate the completion of 1400th anniversary of Hijri Era at the National level under the Chairmanship of Shri M. Hidayatullah, Vice-President of India. Following the guidelines issued by the National Advisory Committee, our Chief Minister, Shri Janaki Ballav Patnaik constituted a State Level Committee for the celebration under the Chairmanship of Shri Habibullah Khan, Minister of State for Excise.

The State Level Committee has undertaken a comprehensive programme for celebration of the completion of the 1400th anniversary of Hijri Era, an epoch-making event marking the flight of Hazarat Mohammad the Holy Prophet of Islam from Mecca to Medina in the 7th century A. D. This marked the end of a chapter of religious persecution eventually establishing a new concept of world order symbolising unity, peace and brotherhood.

As we are aware, there is a common string of oneness amongst all the religions of the world. This only shows that while the approach to God could be many, the all-pervading divine is one who showers his benedictions on all irrespective of caste and creed. History bears eloquent testimony to the record left by great Persian writer Albureni who took great interest in the epics and literature in India and acquired a sound knowledge of Sanskrit.

More than 500 years after Albureni left India in 1030 A. D., great Akbar came to the throne. He declared in no unambiguous terms that it was a part of his Governmental policy to effect a fusion of the great elements of Indian religious and social life. Evidence of this profound attitude of justice and tolerance could well be found in a confidential will left by Babur to his son Humayun, a copy of which has been preserved in the State Library at Bhopal. I quote below the contents from the said document which have an universal significance transcending the barriers of time—

> "O my son : People of diverse religions inhabit India ; and it is a matter of thanks giving to God that the king of kings has entrusted the Government of this country to you. It therefore behoves you that.
>
> (1) You should not allow religious prejudices to influence your mind, and administer impartial justice, having due regard to the religious susceptibilities and religious customs of all sections of the people.

(2) In particular refrain from the slaughter of cows, which will help you to obtain a hold on the hearts of the people of India. Thus you will bind the people of the land to yourself by ties of gratitude.

(3) You should never destroy the places of worship of any community and always be justice-loving, so that relations between the king and his subjects may remain cordial and there be peace and contentment in the land.

(4) The propagation of Islam will be better carried on with the sword of love and obligation than with the sword of oppression.

(5) Always ignore the mutual dissension of Shiahs and Sunnis, otherwise they will lead to the weakness of Islam.

(6) Treat the different peculiarities of your subjects as the different seasons of the year so that the body politic may remain free from disease."

There are instances when Hindu and Muslim saints have been revered by both the communities. In this regard Orissa presents an interesting amalgam of Muslim Pirs being worshipped by Hindus. Here again history witnessed the glorious spectacle of a great conversion when Emperor Ashoka declared that henceforth his objective in life would be to conquer the hearts of men and not to covet their territories. There are historical records to show that the Muslims in Orissa gave handsome donations in shape of land and money to Hindu temples. The legend of Salbega, a Great Muslim Saint devoted to Lord Jagannath has an eternal ring in our mind.

It is, therefore, in the fitness of things that Orissa celebrates the completion of Hijri Era as its humble tribute to the great Prophet of Islam and the bond of friendship that exists between the two communities who were described by Mahatma Gandhi as the two eyes of this great Nation.

This Souvenir is rightly being brought out on this occasion and contains illuminating articles which throw a flood of light on various aspects of cultural fusion of Hindu and Muslim religions and the contribution that these two great religions have made for strengthening the National fibre of our country.

Bhubaneswar
The 3rd October 1981

A. N. TIWARI
Commissioner-cum-Secretary to Government
Tourism, Sports & Culture Department, Orissa

Editorial

This book is being published as a Souvenir to mark the 1400 Hijri Era celebration in the State of Orissa as a part of the National Hijri Era programme. The underlying significance of this celebration is to highlight the Hindu-Muslim cultural assimilation in our country. The story of Indian culture is one of the continuity, synthesis and enrichment. The same process of conflict and synthesis, but intensified a thousand times, occurred with the advent of Islam in India. For the first time in the recorded history, Indian religious and social systems were faced with a system which was equally well-formulated and definite. The ascetic and other—worldly outlook of the Hindus were confronted with non-ascetic and vital, organic and social system of the Muslims. The confrontation was not only limited to religious or social systems but was extended to economic, art, literature and other aspects of our culture. The real history of India in the middle ages is thus the record of attempts at synthesis and co-operation between Hindus and Muslims on a thousand plane. In a word the mentality of the Muslims and the Hindus was so fused in various manifestations of Indian genius that any body who takes pride in the unadulterated purity of his Hindu culture or his Muslim heritage shows a lamentable lack of historical knowledge and insight.

The same drama of cultural assimilation was enacted in no smaller measure in Orissa when Muslims consolidated their hold here in 16th century. In the following pages of this book several renowned authors of Orissa in their learned articles have shown the impact of Islam on Orissan culture, in the fields of administration, language, literature, architecture, sculpture, painting, religion philosophy and legends.

The essence of the assimilation is best reflected in *Pala* which is being observed by Hindus and Muslims alike. It has become a sort of compulsory custom on the occasion of birth of a child in a family. *Pala* signifies the worship of Satyanarayana a Hindu deity along with Pir. Due to the impact of Islamic religious faiths a number of Pirsthans were established in various parts of Orissa which were venerated by the Hindus and Muslims alike. Among these the Kadam Rasul of Cuttack, Bokharibaba of Kaipadar and Jajpur, Pahilwanbaba Pirsthan of Bhadrak, Bhujakhia Pir of Balasore and Makhdum Jahania Jahangashit of Astarang are extremely popular. These Pirsthans were regarded as places of worship by the people of both the communities who thronged there in wales and owes. Historical records reveal that a number of devout Muslims and Hindus have donated land grants, for the promotion and maintenance of religious shrines belonging to opposite faiths which is the best example of religious tolerance.

The influence was never one track. It was a process of give and take. A number of Muslim poets being inspired by the devotional fervour of Radha Krishna took to Hindu devotional poetry. The poets who attained fame in the devotional Krishna poetry were Abdul Majid, Akber Alli and Rasid Alli, etc. The outstanding devotional Muslim poet who is mostly sung in each and every Hindu lips is Salbeg–the great devotee of Lord Jagannatha. His bhajanas are so saturated with devotional pathos that it brings tears in the eyes and like Kabir, Moinuddin, Ramananda and Nanak he symbolises the Hindu-Muslim spiritual and devotional synthesis.

The introduction of paper as a writing material and use of Urdu as official language in the Mughal courts are the major contributions of Islam in the sphere of literature and administration. This influenced our system to such an extent that it not only crossed the limits of the court but entered into the very homes of Hindus where it gained respectability as the spoken language mixed with Oriya. Some Urdu words like Kacheri, Durkhast, Dustkhat, Bandovast, Charpai, Takhtaposh, Bajobandh, Chudi, Roti, Kapada, etc. have become so popular that people have forgotton its origin and are accepting these as words of pure Oriya origin.

In the realms of architecture the presence of domes, plain arches, window zalis, meanders, use of marbles, geometrical delineations are a few essential contribution, which though provided a contrast to the profusion of Hindu ornamentations, but gradually passed into the construction of buildings and temples. It is not surprising that most of the temples built in our times reflect these few essential Muslim architectural patterns.

In the sphere of painting the introduction of calligraphy which stemed from the official documents, Mughul Atharangi Ganjapa, stitched and horizontally stripped garments and small turbans, came to stay permanently as essential features of Orissan paintings.

The Hindusthani music which is a major contribution of Islamic culture to India has also influenced the sphere of music in Orissa. A few new Ragas like Johan Puri, Todi, Kafi, Iman Kalyan, Multani, Hussaini, and Janyala etc., are due to the Muslim impact. Similarly the introduction or concert, use of Bigul, Clarionet, big drums are attributed to the Mughals in Orissa.

For the first time an attempt is being made to put the significant contributions of Muslims to Orissan culture in the form of a book. As far as practicable all the aspects of the cultural assimilations have been taken together in this present volume. A work of this order will entail the research of years which is not possible in this short period during this year of celebration. But nevertheless this publication will serve as a base book for further work in this line.

The opinions expressed in this book are of the authors concerned and nothing to do with the views of the Government of Orissa or of the Department of Tourism, Sports and Culture. Atmost care has been taken to make it free from errors. The labour of the authors and the organisers of the Department of Culture will be amply rewarded if this publication further helps in the right appreciation of both Hindu and Muslim Cultural amalgam. My thanks are due to the Director ahd the staff of Printing, Stationery and Publication, Orissa for taking expeditious steps in bringing out the volume in time

P. C. PANDA

3-10-81

Contents

Similarities in the Basic Concepts of Hinduism and Islam

Aim

This article is contributed for the public information with the aim of furthering the cause of human understanding and for the benefit of humanity at large.

Introduction

For a comparative study of different religions and faiths one has to have an open and impartial mind and out look. It also requires a deep and thorough knowledge which has to be acquired by strenuous study and judicious understanding of the subject. In my humble opinion no human being could undertake any challenging task and succeed in achieving his goal without the backing of the Divine Power. As such whatever good may come out of my effort on this subject would be to the entire credit of that power. I being a Professional Engineer with a dedicated life of service to humanity in the field of Environmental Engineering am burdened with ever increassing responsibilities and left with very little time to be utilised for any other pursuits like literature and Philosophy. Nevertheless I sometimes experience strong and acute impulses of mind and heart towards cultivating and indulging in the above-mentioned persuits, and I am in a way compelled to do what little is possible. Therefore due to the limitations under which I write, the matter presented in this article is bound to contain many short comings which may kindly be overlooked by my readers.

We the Indians as a whole are one people, We, the Hindus, Muslims, Christians, Sikhas and others have combined together and fought the struggle of Freedom enmass behind the Father of the Nation, Gandhiji. Except for the unfortunate incidence of partition of the Country the Freedom struggle was a grand success, more so because the Freedom was won on the path of non-violance without any war or bloodshed. But the seeds of hatred sowed before the partition of the Country bore very bitter fruits and this bitterness has almost spoiled the taste and good sense of the Masses. As a result of this for the last 1/3rd of the Century after independence, religious and caste riots have become a regular feature, thus creating a set back in the way of growth and development of the communities involved as well as the Country.

This mis understanding among people which was propagated mainly on the basis of religious differences should be removed and erased from the minds of the masses and an environment of understanding and brotherly feelings should be created. This is because the common man and the Masses in every community are the real index of that community and they possess the purest of heart and souls. They are like children, innocent, good natured, truthful and peace loving and are easily prone to be carried away or misled by the scheming and selfish few. This articles is a humble attempt in the direction of propagating proper understanding and removing the seeds of hatred from the hearts and minds of the people.

There are similarities in the basic principles and concepts of many major religions but the scope of this article is limited to those in Hinduism and Islam only, these being the two major faiths of our Country.

Hinduism

The Hinduism of to-day may be compared to a very old and big Banian Tree. It has a very stout trunk supported by innumerable deep and wide roots and extremely large and shady super-structure and foliage. The origin of this Banian Tree probably goes back to about ten thousand years by which time the first Aryans set their foot on this sub-continent. After they settled in North India and their numbers grew in the course of time, they were naturally bestowed with Divine Thoughts by the Creator and the foundations for spiritual norms were laid. Thereafter, the four Vedas (Rig Veda, Yajur Veda, Sama Veda and Atharva Veda) were visualised and created by enlightened seers. The Vedas are acknowledged to be the earliest scriptures. With the advent of the Vedic period which might have spread over a period of a few thousand years, the spiritual norms took a shape in the form of Sanatan Dharma which was the beginning of this old Banian Tree. The Sanatan Dharma which was born in the Vedic age grew up subsequently in the ages of Upanishads, Puranas, Panchatantra etc. During the above-mentioned period starting from Vedas to Puranas and Panchatantras Divine guidance in the field of spiritual and human ethics came to the Masses in the form of Avataras and Incarnations. The most important of these are the Dasa Avatars. Due to its age which as explained above is probably spread over a period of about 10,000 years and due to the influence of numerous and different Avatars, Munis and Gurus who propagated their ideals through innumerable scriptures like Vedas, Upanishads Puranas, Panchatantras etc. the Sanatan Dharma assumed a very huge and big body providing a large canvas of protection and shade under the Big Banian Tree or the Hinduism of today.

Islam

It is a Historic fact (History being very young) that Islam took its birth with the attainment of Prophethood by Hazrat Mohammed in his 40th year of age which was about 1400 years ago. Though the heritage of Islam which as evident from the contents of Holly Koran is known to have commenced from the time of the birth of Adam which occurred probably again about 10,000 years ago, Divine guidance which was propagated through Hazrat Mohammad was specific and self-content in the Holy Koran itself. Thus the Muslims (Followers of Islam) are ordained to observe and follow the teachings and duties prescribed in Holy Koran together with the example set by Hazrat Mohammad about the way of life to be lived.

The chosen path of Islam is a shortout to the ultimate destination and particular care has been taken to see that a Muslim treds this specific path and does not waver hither and thither in his religious routine. At the same time the Holy Koran ordains a Muslim that he should have firm faith and belief not only on Allah, the Almighty and on the last day of Judgement, but also on the heavenly angels and the various Prophets and Paigambers who have imparted Divine guidance to humanity in all the ages throughout the World as well as the scriptures they left behind them. Then, he should observe and perform some specific religious duties and be a man of good deeds in life. The rest he should leave to the mercy and benevolence of Allah, who is most merciful and most benevolent.

Similarities in the basic concepts of these two religions

1. *The Supreme Being*—The Supreme Being or the Almighty, Alpervading and Divine Force is referred to as 'BRAHMAN', Atman Parmeswara and Purusha in Hinduism and as 'ALLAH', Khuda, Rahman and Rahim, etc, in Islam. Both the religions believe that basically the Supreme power is singular in its Entity and Existence.

This Supreme Being is remembered and worshiped by attributing hundreds of names the most important of which are Brahma (the Creator), Vishnu (the Maintainer) and Maheswara (the Destroyer) in Hindu Religion and Khalique (the Creator), Rub (the Maintainer) and Jabbar (the Destroyer). In the Asthotara Satanama i.e. 108 names of the Almighty are recited in Hinduism and in the prayer of Ganjul Arsh 99 names of the same Almighty are recited in Islam.

2. *Creation*—The creation of the Supreme Being or the Creator could be divided into two parts i.e. visible and invisible. The visible creation comprises of the Earth with all its exhuberant nature and man-kind and the celestial Universe, the extent, the dimension and limits of which are not yet clearly understood even by the greatest of Scientists. The invisible creation consists of angels referred to as Heavenly Doots in Hinduism and Farashte in Islam. The earthly spirits are referred to as Bhautik Sakti in Hinduism and Jinnat in Islam. Apart from the above two kinds of invisible creation, there is also the spirit of Satan or the Devil which is believed to be the misguiding force in the humanbeings. This misguiding force is referred to as Abidya or Agyan in Hinduism and the temptetions of the Shaitan in Islam. The invisible creation is also believed to comprise of Heaven and Hell which are referred to as Swarga and Narka in Hinduism and Jannet and Dozaque in Islam.

3. *Divine Guidance*—The human race is by far the most advanced of all living-beings, because of its being endowed with a thinking mind, a speaking tongue and a conscience which differentiates between good and evil. It is now universely accepted that having created this species which in course of time developed and acquired innumerable evil thoughts and deeds thus subjecting the humanity to untold miseries, the Creator desired that it should be guided from time to time. With this aim Avatars, Incarnations, Prophets and Paigambers (There epithets are as per the belief of religions but in essences they are one and the same), were born on the surface of this Earth in different parts and in different ages. They guided humanity with

Supernatural Powers and Divine Thoughts in their respective lauguages and those Divine Thoughts were recorded as the books of gospel like Gita, Bible and Koran. In the Islamic heritage some of the most important prophets and Paigambers are Noah (Hazrat Nooh), Abraham, (Hazrat Ibrahim). Esmael (Hazrat Ismail), Jocab (Hazrat Yakub), David (Hazrat Dawood), Joseph (Hazrat Yusuf), Soloman (Hazrat Sulaiman), Mosses (Hazrat Moosa), Jeasus (Hazrat Eisa) and Hazrat Mohammed. Similarly in Hindu heritage we all know that Dasa-avatars (the ten Avatars) have come to this Earth and propagated Divine Guidance to the Masses in different ages.

Apart from the above similarities in Divine Guidance we find several incidences of similarities in the life sketches as well as the incidences of different Avatars and Prophets of East & West. For example, the life stories of Shri Krishna in Balaram Avatara has many similarities from childhood to maturity with that of the Prophet Moses, The similarities are briefly quoted as follows :—

(*i*) In both the cases Kings in Power were vicious and proclaimed themselves as divine and Godly.

(*ii*) Having known through spiritual Foretellers that a male child will be born who will be responsible for their downfall and death, both of them have ordered that such male children born thereafter should be killed so that their down fall will not come.

(*iii*) In the case of Shri Krishna the Kings's Sister gave birth to him whereas in case of Moses, the King's Sister brought him up secretly.

(*iv*) In both the cases when they were very young, they had to practically fight in the Court of the Kings for their lives and with their divine powers they became successfull

(*v*) In both the cases the child after the birth, was secretly transferred from his parents to another place.

(*vi*) Both of them were associated with shepherdship in their lives,

In case of Shri Krishna the River Yamuna split into two and gave dry passage to Basudeva who was carrying the child in a Basket for transferring him to Yoshada's house. In the case of Moses the River Nile split into two giving him and his fcllowers a dry path to cross the river when Pharoah's Army was pursuing them behind to attack and kill.

4. *Similarities in scriptural teachings*—There are innumerable verses in the Vedas, Upanishads and Gita which are very similar in their content and ideology to those in Koran. These similarities are not only there in the ideology of the Supreme-being as the All pervading Brahman and Allah but also in the Dharma and Karma Sutras for a good life. Several examples could be given on these similarities but due to limitation of space it is being avoided.

5. *Observance of religious duties and norms*—The religious duties and norms consist of two parts. First is the faith which a person should posses and secondly the duties he should perform in fulfillment of his religious faith. Some of the

important factors that can be mentioned under the faith in Hinduism and Islam are mentioned below :—

Description of faith	Hinduism	Islam
(1)	(2)	(3)
(*a*) Almighty-Creator	Brahman (Adwaitam)	Allah (Vahdat)
(*b*) Angles	Heavenly Doot	Farishte
(*c*) Doomsday	Mahapralaya	Khiamat
(*d*) Heaven & Hell ...	Swarga & Narka	Jannat & Doozaque
(*e*) Prophets	Avatars	Paigambers
(*f*) Earthly Spirits (Good and bad).	Bhoutik Sakti	Jinnat
(*g*) Scriptures	Vedas, Upanishads and Gita.	Koran
(*h*) Satan or Devil ...	Abidya or Agyan	Shaitan

The performance of religious duties consist of the following points in these two religions:—

Description of duties	Hinduism	Islam
(*i*) Prayer	Japa & Yoga	Kalma and Namaz
Proper channel of Prayer	Shri Krishna or Shri Ram or Shri Shiva	Hazrat Mohammed
(*ii*) Fasting	Upavasa	Roza
(*iii*) Charity	Dana (Eksastansa or 1/6 of one's Earning)	Zakat 1/40th of one's available movable property.
(*iv*) Sacrifice	Atma-utsarga & Bali	Querbani & Easar
(*v*) Pilgrimage	Tirth Jatra	Haj
(*vi*) Good deeds	Sukarma	Nek-Aamal

In general the routine of following one's faith and observing religious duties is meant for the Masses in both the religions. But few among these Masses may be guided by the Almighty for deeper meditation to achieve higher spiritual goals and to realise the Almighty. Such people have been referred to as Sanyasis or Yogis in Hinduism and as Sufis, Pirs and Valiullah in Islam.

Apart from the various points mentioned above on the similarities of these two religions the customs and rituals followed by the people of these religions have also so many points of similarities which we all know.

A few examples may be cited as follows:—

(*a*) The rituals observed in marriage and other functions

(*b*) Use of Bangles and Mangalsutra by married ladies

(*d*) Sradha Ceremony in Hinduism & Shabebarat in Islam are also identical in their object and performances.

Conclusions

The similarities mentioned in the foregoing paragraphs are only illustrative but not exhaustive and these points of similarities are those that are directly relevant to the lives of the Masses in both the communities. There are many more similarities for inquisitive and curious persons who would like to find out with an impartial and truthful mind. In conclusion I would submit to the good sense of my readers to think over those matters and see if there is any ground still left to consider Hinduism and Islam as two religions with diametrically opposite view points. I expect the reply to be an emphatic—No.



Hyder Nayab

Chief Engineer, Public Health

Orissa, Bhubaneswar.

Synthesis of Hindu-Muslim Culture in Orissa



The Muslim political contact with Orissa lasted for more than five centuries. For the first three centuries the contact was in the nature of invasions and the last two centuries saw a direct involvement of the Muslim rulers in the Politico-administrative affairs of Orissa. Thus during the phase of administration the contact yielded inevitable consequences.

The Muslim rule began in Orissa in an era of religious toleration sponsored by Akbar. It was for the first time that Akbar started the policy of India for Indians; service was opened to talent, absolute freedom of conscience was granted, toleration and brotherhood were the orders of the day. It may be said that though the Muslim population in Orissa is the smallest yet the legacies of the Muslim rule are in no way inconsiderable. From the point of Hindu-Muslim cultural assimilation, Orissa presents an unique picture in the whole of India. Barring a few instances of intolerance and fanaticism the general relations among the Muslims and Hindus, during the Muslim rule, were cordial, and characterised by goodwill, mutual love and toleration. The Hindus and Muslims, in their turn, influenced each other and a common cultural meeting was created. They together suffered at the hands of a feudal aristocracy and the socio-economic factors overshadowed the religious bitterness.

It is interesting to note that long before Akbar contemplated the conquest of Bengal, he sent envoys to Raja Mukunda Deva of Orissa with ostensible object of cementing an alliance against a common enemy, Sulaiman Karrani of Bengal. In A. D. 1565, Akbar sent Hasan Khan Khajanchi and Bhatta Mahapatra as envoys. This Bhatta Mohapatra was an Oriya musician of the Mughal Court. The envoys remained in the court of Mukunda Deva for four months and were sent back with costly presents and some elephants. At the same time, Mukunda Deva's ambassador Parmanand accompanied them to the Mughal Court. [1]. This shows that before the Mughal occupation, Orissa had cultural link with the Mughal Court. Likewise, another Oriya poet Visvanath Samantaraya had also earned fame in Akbar's Court. In appreciation of his poetic attainments, he got valuable rewards from the emperor. After having earned name and fame in the Mughal Court, he returned to Orissa [2].

From the facts mentioned above, it can be said that Orissa poets and scholars had earned fame in the Mughal Court. This cultural exchange helped to a large extent for the growth of Indo-Islamic culture in Orissa. Thus, when the two cultural groups came face to face they could not maintain an attitude of isolation, distrust or indifference. Social and economic factors brought them nearer and closer.

The Muslim rule came to an end in A. D. 1751. The socio-cultural results of that rule endured through the subsequent Maratha and British periods. Even now greater legacies are to be traced in the spheres of language, literature, religion, festivities, customs, manners, food and dress.

With the establishment of Muslim rule in Orissa, Persian became the court language and it remained as official language till A. D. 1823. Therefore, it became necessary for the native population to study Persian in order to get a footing in the business of state and other facilities which were open to them. In those days knowledge of Persian was considered as a sign of refinement and culture as English in modern times. Thus, the study of Persian language became so popular in Orissa that even in the Astrological books the date and time was fixed to begin its study.

Long before the establishment of Muslim rule in Orissa, we get the prove of the impact of Perso-Arabic language on Orissan language and literature. We find also the use of many Perso-Arabic words in the inscriptions and literature of the pre-Muslim period of Orissan history. ([4]) With the establishment of Muslim rule, the infiltration of Perso-Arabic words into Oriya became more rampant. In the literary works of Upendra Bhanja, Brajanath Badajena, Abhimanyu Samanta Singhar, Baladev Rath, Fakir Mohan Senapati and Radhanath Roy we find the use of large number of Perso-Arabic and Urdu words. The literary works like 'Satyanarayan Pala' and the 'Mughal Tamasha' are the instances of a mixture of Oriya, Bengali Urdu and Persian languages. It is needless to say that in the vocabulary of Oriya language more than two thousand Persian, Arabic, Turki and Urdu words have found their permanent place ([5]).

Muslim impact has also fallen on the grammar and style of Oriya language. In gender, voice, proverb, adjective, exclamatory words, preposition and on the pronunciation of the Oriya language the impact of Muslim language is no way less. The Muslim impact is also found in the codification style of Oriya language. The langugae and style in which the Moharirs write court documents, has yet maintained the Muslim impact in clear terms. The Karani style of writing Oriya is also due to the same impact ([6]).

On the other hand the Muslims also came in contact with the Oriya language and wrote many literary works in Oriya. The earliest example of this is poet Sal Baig who belongs to the early part of seventeenth century. His devotional poems in Oriya have remained popular for generations. ([7]) Many Urdu and Persian literary works have been translated into Oriya by Muslim writers.([8])

In the sphere of religion, the worship of 'Satyapir' is yet to be seen popular in Orissa. This word is a combination of Sanskrit word 'Satya' and Persian word 'Pir'. For the worship of 'Satyapir' many literary works have been produced. They are known as 'Pala' in Orissa. The Palas are bright examples of Hindu-Muslim cultural assimilation. Originally, the 'Satyapir Cult' was a non-communal affair as a symbol of Hindu-Muslim unity. Later on, the noble idea behind this common worship was lost when the Muslims in their congregation offered worship in the nature of 'Pir' in their own shrines and the Hindus though beginning in the name of 'Pir' performed a Brahmanical worship in which the 'Pir' became translated into 'Satya Narayan'.

Another example of the worship of 'Pir' by Hindus of Orissa we find from one palm-leaf manuscript known as 'Khuda Prasna' or 'Pir-Sahib Prasna' ([9]) written in Oriya. It is a work like popularly known 'Hanuman Prasna'.

It is a fact that the Jagannath temple of Puri was attacked by the Muslim commanders several times. Even a Rajput Jagirdar of Cuttack known as Raja Keshodas Maru had attacked the Jagannath temple during the reign of Jahangir ([10]). In spite of this incidents, the two communities of Hindus and Muslims were living side by side in harmony and mutual attachment. A bright example of this we find in the village of Manikagoda of Puri district. People of both the communities live in this village. The Dalbehera ([11]) of this village is a Muslim and as such is the Marfatdar (custodian) of the Durga worship of the village. On the Dashera day, dressed as a Brahmin, he is being brought in a procession to the Puja-mandap. He would sit on the Puja-mandap and authorise the Brahmin to perform the worship of Durga on his behalf. This is an unique example of Hindu-Muslim reconciliation in the whole of India.

Many such examples of Hindu-Muslim reconciliation in the field of religion are found in Orissa. Qadam-i-Rasool of Cuttack is a shrine dear to both Hindus and Muslims alike. It has become a symbol of Hindu-Muslim unity in Orissa. In the opinion of Dr. M. R Tarafdar, a Pakistani historian, the worship of Qadam-i-Rasool is probably a result of the Hindu influence on the Muslims. Because generation of the Prophet does not find support in orthodox Islam. Originating in Buddhism, this type of fetishism seems to made its way into Hinduism, Christianity and Islam([12]).

Regarding the faith of the Hindus in the Muslim Pirs, we get an interesting instance from the autobiography of Fakir Mohan Senapati (A. D. 1843—1918), a famous writer of Orissa. The original name of Fakir Mohan was Braja Mohan. His parents had died when he was only a child. Therefore, Braja Mohan was under the care of his grand-mother. At the age of seven or eight he fell seriously ill and was at the verge of death. His grand-mother was praying all gods and goddesses, begging for the life of her grandson. At last she took shelter near the two Pirs of Balasore for the life of Braja Mohan. She prayed that in case her grandson will be cured by the two Pirs, she will convert him as the "Fakir" or servant of the Pirs. In order to please the Pirs, she even changed the name of her grandson from Braja Mohan to Fakir Mohan. After this Fakir Mohan was cured and his life was saved. To keep her promise, made before the Pirs, Fakir Mohan was being made a "Fakir" every year for eight days, in the time of Muharram. During these eight days, dressed as a "Fakir", Fakir Mohan used to beg from door to door. In the evening, the sale amount of the begged rice was spent for the "Shirini' (Fatiha) of the two Pirs ([13]). Thus this account of Fakir Mohan Senapati's life is a bright example of Hindu-Muslim unity.

In the sphere of festivities the assimilation is no way less. In the south-eastern region of India, particularly in Orissa, Bengal and Assam, there is long tradition of "Yatra' and 'Tamasha' which are like opera, staged on popular theatre. In the opinion of scholars, the growth and development of 'Yatra' in Orissa occurred during the Muslim rule ([14]). Among the operas prevalent in Orissa, the most famous are the 'Palas' and the 'Tamshas'. The 'Mughal Tamasha' of poet Banshiballav Goswami written in a mixed language of Persian, Urdu, Bengali and Oriya is yet popular in the Bhadrak area of Orissa. Both Hindus and Muslims take part in its staging. The common people of both units witness and enjoy the 'Tamasha'([15]).

Thus in the sphere of festivities, the 'Pala' Tamasha' and 'Yatra' are unique examples of Hindu-Muslim unity in Orissa. Muslims of the rural areas, have adopted many Hindu religions practices. The Hindu-Muslim masses are least distinguishable. The Hindu converts to Islam did not meterially change their outlook and were

more akin to their past social and religious order. Both the communities participated in each others common sufferings and happyness. It is a common sight to see both Hindus and Muslims participating in each others festivals like Holi, Diwali, Dashera, Id and Muharram.

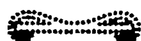
In customs, manner, dress and food both the communities have borrowed from each other. Muslims even now believe in the principles of Hindu astrology. In the rural areas Muslims prepare horoscope of the child, soon after birth. Thus living together side by side for centuries, the Hindu and Muslim communities imbibed some of each other's ideas and customs on a permanent basis. Whenever two types of civilisations and culture come into contact with each other, it is quite natural that one would exercise its influence on the other. The process of assimilation and interchange of customs and thought drew the two communities closer. As a result of this, in due course of time, in most of the rural parts of Orissa, the Muslims have forgotten their own Islamic culture and tradition. They speak Oriya language and adopted the Hindu customs, traditions and way of life. As a consequence, in the field of ordinary life, the two communities are living side by side in harmony and mutual attachment since the time of Muslim rule.

Thus, in the broader context of Indian socio-religious history Orissa presents almost a uniqe picture of Hindu-Muslim unity. In the dark days of the communal strife which marked the last phase of the British rule, Orissa was perhaps singled out as the only region in India without bloodshed and riot. That may be regarded as the most reliable legacy of the Hindu-Muslim relations of the medieval Orissa.

Dr. Md. Anwarul Haque,
Regional College of of Education, Orissa, Bhubaneswar

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Hindu-Muslim Cultural Assimilation



After the destruction of central power of Orissa in 1568 by the Afghans, Orissa came under the political contact of the Muslim. For the first three centuries the contact was in the nature of invasions but real politico-cultural contact began sometime in the middle of the 16th century when Mughal emperor Akbar sponsored a policy of religious toleration. It is said that because of the impact of Islam the Hindu-Muslim cultural assimilation in Orissa was possible and from this impact Orissa was benefited to a great extent even though Muslim population in Orissa is the smallest in comparison to other States.

The Hindu-Muslim assimilation in Orissa can be traced back in the true sense of the term to the reign of Akbar when he in 1565 A. D. sent Husan Khan Khajanchi and Bhata Mohapatra as envoys to Raja Mukunda Deva of Orissa with a view to establishing an alliance with him against their common enemy Sulaiman Karani of Bengal. Out of these two envoys Bhata Mohapatra was a Oriya Musician in the Mughal Court. The two envoys remained in the Court of Mukunda Deva for a long period of four months and could influence the *Raja* who in return sent an ambassador named Paramanda to the Mughal Court. Appointment of Oriya musician, painters and scholars belonging to different disciplines of Arts and Science testifies the Hindu-Muslim cultural link before Orissa came under Mughal rule. From an unpublished manuscript now preserved in the Orissa State Museum we know that an Oriya poet named Visvanath Samantaray had also earned name and fame in the Mughal Court. The name of this famous author Visvanath also finds mention in *Ain-I-Akabari* by Abul Fazal. Thus we may conclude that Oriya scholars belonging to different disciplines of Arts and Science had earned fame in the Mughal Court and this cultural exchange contributed to a large extent for the growth of Hindu-Islamic culture in Orissa.

Muslim rule came to an end in 1751 A. D. when Orissa passed into the hands of Marathas. But the Marathas also even though they were Hindus retained persian along with *Modi* as an official language. As such documents of this period which have been centralised in the Orissa State Archives are both in Persian and *Modi* script. This trend continued during British period also and most of the early British records are in Persian script because Persian was retained as the official language of British-India till 1823 A. D. Because of the official patronage of the successive rulers, i. e., Muslims, Marathas and British, Persian language

became so popular in Orissa that even in Hindu astrological books Persian date and time were mentioned. From this it is evident that there was religious sanction for the study of Persian language by the enlightened Hindus of Orissa which contributed to a great extent for the Hindu-Muslim cultural assimilation in Orissa. The Muslims of Orissa also on the other hand came into contact with the Oriya language and many literary works of high standard were composed by them. Mention may be made in this connection of the Muslim poet Salbeg whose devotional poems in Oriya are so popular in Orissa that both Hindu and Muslim communities feel proud of him and have identified themselves as the sons of the same soil untouched by communal feelings through generations. Yet another famous work entitled *Pandman* by the Persian poet Shaikh Shadi (1194—1282) was translated by an Oriya-Muslim writer named Abdul Mazid under the title *Probodh Cavya* which was published in 1869. Many examples of this nature are available in Orissa which testify the Hindu-Muslim cultural assimilation through generations.

In the field of religions also the Hindu and Muslims of Orissa have been displaying their power of toleration in many ways. The worship of Satyapir which was originated in Bengal in the 16th century A. D. during Hussain Shahi dynasty (1494—1538 A. D.) is still popular in Orissa even though this worship has long since dwindled in Bengal. The worship of Satyapir was popularised in Bengal with a view to uniting the Hindus and Muslims at a common place of worship. The word Satyapir is a combination of Sanskrit word *Satya* and the Persian word *Pir* which means the founder or chief of any religious body or sect. Many literary works have been produced in Orissa highlighting the Satyapir worship in some form or other and mention may be made in this connection of the *Pala* literature by the celebrated poet Kavi Karna. If we critically analyse the *Pala* literature of Orissa we can convincingly prove that Satyanarayan the deity of the Hindu community of Orissa stands for Satyapir as the common deity of both the communities. Both the cults, i. e., Satyapir cult and Satyanarayan cult originated for the purpose of Hindu-Muslim unity.

Although it is a fact that many temples of Orissa were ordered for demolition by the Muslim rulers the orders were not faithfully carried out by the local Muslim *Subahdars*. Even Ayurngzeb's hostile policy against the Hindu institutions was not able to destroy completely the Hindu institutions of Orissa although his imperial decree of 1669 ordered for complete destruction of all recently built Hindu temples and the prevention of the new temple buildings. To satisfy the emperor some minor temples were destroyed but the temple of Jagannath remained untouched even after passing of a new decree in 1692 by the same emperor. Only some minor demolitions were made and a faked image of Jagannath was sent to Ayurngzeb and the main gate of the temple was closed. But the daily rituals of the temple continued and the priests were allowed to enter into the temple through a secret side door in the southern temple wall. This could be possible only with the toleration of the Muslim *Subahdar* of Cuttack. The religious toleration of the Muslim *Subahdar* stationed at Cuttack has also been reported by Bruton one of the early British travellers who came to Orissa in 1633 A. D. Bruton's description of the state of affairs gives a vivid picture of undisturbed worship of Jagannath. Bruton reports that during the Car Festival "one of the Mughal sitting....in the chariot upon a convenient place with a canopy to keep the sun from injuring him"—obviously in order to conduct the most important yearly gathering of pilgrims in Puri. Many such examples of Hindu-Muslim

religious toleration are noticed in Orissa. From a persian source entitled *Haft-Iqlim* by Amin Ahmad Razi we know that in mediaeval period the Muslims were allowed to enter into the temple of Jagannath and they too believed and honoured the Hindu deities. Before coming to the main point we may say a few words about Amin and his *Haft-Iqlim*. Amin Ahmad Razi better known as Amin Razi belonged to a very reputed family of Persia. He was the causin of Mirza Ghiyas Beg who was a powerful *Wazir* in the court of Jahangir. The *Haft-Iqlim* or seven climates as the title implies is a topographical, historical and biographical encyclopaedia. The information is grouped under as the name justified according to climatic regions of the world. Under each country there is an account of the places, its history, its wonders, its place of interests and its products, etc. Speaking of Orissa especially of the temple of Jagannath Amin Ahmed says............"people of India in general have great faith in Jagannath". He also speaks on the basis of the writings of his grand father Khawaza Mohammad Saharif that on one occasion Moulana Lutfullah of Meshapur was allowed entry into the temple of Jagannath along with his accompanists on condition that the party would pay proper honour to the presiding deities of the temple. When they agreed they were allowed to enter into the temple but as ill luck would have it one member of the party did not follow the instructions as a result of which something unforeseen happened and incidentally he died on the spot. This description of temple entry of the Muslims by a famous persian historian testifies their faith on Hindu deities. Secondly it also testifies that in mediaeval period there was no objection to the Muslims entering into the temple of Jagannath. This fact is corroborated by Ghalam Hasain Salim the author of *Razus Salatin*. Giving an account of Orissa on the eve of Afghan conquest Salim says that when the Hindus reach Puri they have their heads like Muslamans. Then they used to visit the house of Shaikh Kabir who was a great saint of his time. The saint used to offer them food and drink. After having done so they used to visit the temple. Salim further says that at Puri the Hindus unlike their practice elsewhere eat together with Muslims and other races. It is interesting to note from another persian sources entitled *Seirul Motaakekerin* by Suzauddin Mohammad Khan that one Hafiz-Qadir, Raja of Ratipur Khurda was the *Malik* (Master or Superintendent) of the temple of Jagannath. Though this fact needs further scrutiny by the historians it is interesting to note that even during the Mughal rule the daily rituals of the temple were not disturbed and the Muslim rulers tolerated the Hindu worship and sometimes encouraged it. A *Debottar Sanad* executed by Mirza Wali Baig Zamindar of Lalit Giri of Cuttack Sadar records the grant of 4 *bighas* 6 *biswas* of land for the worship of Gopinath. The Sanad was executed in 1,119 *Amli* which corresponds to 1711—1712 A. D. The document is now in the collection of Orissa State Archives.

Hindus also an the other hand displayed their power of religious toleration and in many ways they encouraged and appreciated the principles of Islam. There are large number of documents granting lands and money for the development of Muslim shrines by the Hindus also. For examples in the year 1755 one Gokulanand Mohapatra Choudhury had executed a *Khairat Sanad* granting 6 *batis* 15 *manas* of land in favour Hazrat Zille Subhani to utilise the same for charitable purposes. Similarly another document datable to 1734 A. D. records that Choudhury Gopinath Mohapatra of pargana Soro had granted 35 *batis* 18 *bighas* 23 *qunthas* of *Banjar* land to Hazrat Zille Subhani for the same purposes. In the year 1832 one Shri Fakir Moharana executed a *sanad* granting 2 *batis* of land for

the construction of a boundary wall around the famous Muslim shrine Quadamrasoi. Another document datable to 1721 A. D. records the grant of one *bati* of land by one Choudhury Chhaila Singh in favour of the shrine of Hazrat Sayed Ahmed Shaheed. Many such examples can be cited on the basis of Archival documents where by we can convincingly prove that followers of Hinduism and followers of Islam in Orissa remain as sons of the same soil.

P. C. Panda, I. A. S.

Director Tourism Sports and Culture
Orissa, Bhubaneswar.

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The Disasters and Triumphs of 14th century Hijri



The 14th Century Hijri is a Century of double crisis for the Muslim Nations of the World. It is a period of their Doom and Devastation, followed by a subsequent phase of Revival and Recovery. This out-gone Century began on the 2nd of November, 1883 and aftr covering a span of 100 Lunar years, ended on the 9th of November, 1980. Now, it is the first year of the 15th Century of Islamic Calendar.

Political Decline—Muslims all over the World were thrown into the lowest ebb of their political fortune in the first half of the 14th Century Hijri. Their downfall in this period is unprecedented in History, just as their revival and recovery in the second half of the Century is remarkable.

Looking at the World situation about the time this queer Century began in the year 1883 A.D., a sad and sorrowful picture is noticeable every where in the Muslim World, To take stock of the situation, let us start with India first. Here, by the time the 14th Century Hijri began, the British had firmly established their suzerainty over the Sub-continent after banishing Bahadur Shah, the last in the long line of Muslim Kings and Emperors who ruled over Delhi for more than five Centuries. In Afghanistan, King Abdul Rahman, unable to stand by himself, was under the Umbrella of Russia. In Iran, the Russian pressure was increasing as this ancient Kingdom of Aryan Muslim Rulers was helplessly lying open for Political adventurers to try their luck. In Turkey, the Ottoman Empire was cracking, particularly after Crete had been occupaied by the British in 1878, and was further weakened by subsequent developments so that the European Powers ridiculed and looked down upon Turkey as "The Sickman of Europe".

Coming to North Africa and the Middle East, the position was worse. The entire maritime belt, stretching from the Moroccon Coast on the Atlantic and passing through the Mediterranean and the Red Sea, finally reaching Aden and Gulf Shaikhdoms in the Arabian Sea, had passed from Muslim hands to at least half a dozen European Powers. During this period, the French conquered Morocco, Algiers, Tunisia, Syria and Lebanon. The Italian Flag flew over Libya and Tripoli, while the Btitish took the Lion's Share in Egypt, Sudan, Palestine, Iran, Aden, Kuwait and gulf Shaikhdoms. The Suez Canal was thrown open to commercial exploitation by many ambitious European Powers.

Similar reverses were happening to Muslim countries in the Central and Western Africa. Ghana, Congo, Nigeria, Uganda and Zanjibar which had predominantly Muslim population, were parcelled out between the French, the German, the Portuguese and the Dutch.

The tragedy was not confined to the length and breadth of the African Continent or to the Middle East alone, but extended to the Muslim countries of the Far East Regions also. During this period, the European Trading Nations, after reconnoitering throughout the Indian and the Pacific Oceans on the plea of Spice Trade, had started gaining foot-hold, physical occupation and political domination over srategic points, extending from Aden on the Arabian Soil to the Far East Archipelagos of Indonesia, Soloman and Fiji Islands. In this process, the Muslim countries of Indonesia and Malaysia were occupied by the Portuguese and the French for inclusion in their respective Empires.

The ominous advent of the first half of the 14th Century Hijri left nothing but political subjugation, despondency and demoralisation for the Muslim countries of the World, which at one time stretched from Morocco in the West to Indonesia in the Far East—an extent of 10,000 Miles out of the Earth's total Equatorial length of 25,000 Miles. The situation was grim. Dark forebodings came for Muslim Nations from all directions. The weakhearted among them sought solace in a so-called Prophecy that the end of the Universe was near at hand, and that they should get ready for the 'Qiyamat' or the Day of Resurrection, and that it was no good fighting for earthly gains. Friends and foes advised them to abandon hope and to leave matters to destiny. Wilfrid S. Blunt, an English Author, wrote a series of Articles and Books in 1880s on the future of Islam, trying to convince Muslims that they had reached their political doom, and that their safety lay in seeking political protection of the rising Christian Power, the British, in whose domains the Sun never sets. Blunt's arguments were that all the three great Muslim Empires of the World, namely, the Moghuls of India, the Safavids of Persia and the Ottomans of Turkey, who had been super Powers of the World in their own times for over half a millenium, had disappeared in the 18th Century A. D., and that there was no hope for the Muslims ever in future.

Political Disasters Complete—The downward trend of the Muslim Political Power continued till the Twenties of the present Century, when all the remaining Muslim States of the World were devided up and absorbed in the Empires of European Powers. After a thousand years of unchallenged supremacy in Empire-building, and Centuries of inter-national Sea-borne trade, the Muslim Power and prestige were clearly waning in the first half of the 14th Century Hijri. A great vacuum had been created in the Muslim Political world. Fortune frowned upon them every where in the world, and their affliction and humiliation were brimful. The process of decadence and disasters was complete.

The Turning Point—The climax of downfall marked the turning point. The ominous and unlucky half of the 14th Century Hijri was over during 1930s. The spell of tragedy that had befallen the Muslim Nations till then, was about to be recompensed by some sort of god-send during the second half of the same Hijri Century. Good luck and wide prosperity came through three principal phenomena, namely:—

(*a*) Freedom from Colonial Rule;

(*b*) Economic prosperity through exploitation of Oil Resourcse; and

(*c*) Spiritual awakening and religious reconstruction

Freedom from Colonial Rule—The aftermath of two World Wars saw the end of Colonial Rule in most parts of the world. The Arab States of North Africa—the whole lot from Morocco to Persian Gulf Shaikhdoms—most of which had passed into European domination after the collapse of the Turkish Ottoman Empire in 1920, threw away the foreign yoke one after the other between the Thirties and the Sixties of the present Century. Even Black Africa, namely, Ghana, Nigeria, Guinea, Belgian Congo, Kenya, Uganda and many other Protectorates freed themselves to full-fledged freedom. Great events of History, such as the Egyptian Revolution led by Gamel Abdul Nasser, the Algerian Struggle of the rebel FLN and the Moroccon Guerilla Warfare brought political independence to a multitude of African Countries which had suffered from prolonged colonial devastation.

The Post-War wave of political emancipation resulted in appearance of over 40 new Sovereign Nations all over the World. The Muslim regions of the world were the maximum gainers. Apart from the widespread events of independence in African Continent, France conceded Freedom to Syria and Lebanon, while other Colonial Powers such as Britain, Portugal, Spain and Holland transferred political Powers to local population by negotiations or agreements with several countries such as India, Pakistan, Burma, Ceylon, Indonesia and Malaysia. A stirring sense of Nationalism had arisen throughout the Arab World and other Muslim countries. Today, there are 47 Countries in existence in the world where Muslim Nations rule. It seems, the political triumphs of the second half of the 14th Century Hijri had fully vindicated the political disasters of the first half of the same Century.

Exploitation of Oil Resources—The Arab World and the Muslim Countries of the Middle East have been found to be the unlimited source of a new kind of international wealth the liquid gold of petroleum. A quarter of the world's Oil now comes from the Countries around the Persian Gulf alone. The tiny Shaikhdom of Kuwait, where Oil began to flow only in 1945, has become one of the biggest Oil Producers. Saudi Arabia, where production began in 1939, along with Iran and Iraq are the other great Oil producing Centres of the World. The Oil Refineries in most of these Countries started under the Technical know-how and the financial collaboration of Western powers, mainly American, British, French and Dutch. But in course of a short time, the Foreigners were thrown out when the Oil Industries were nationalised by the Home Countries. As a result, the 'Liquid Gold' began to flow according to the sweet will of these Muslim Countries, causing unprecedented rush and rise in their national wealth. One of these Countries, namely, Kuwait is the World's richest Nation today, with the highest *per capita* income enjoyed by the local people. All the Oil-producing Countries are now passing through a phase of earning unbounded wealth, and in the process of high level and quick industrialisation and all-round progress and material prosperity.

Spiritual Awakening and Religious Reconstruction—All religions have Vitality and Force at the time of their birth. Their influence continues to be felt in undiminished strength so long as they pass through a career of struggle to gain ascendency over other contemporary Faiths and Cultures. At last, when they succeed in capturing popular imagination, the progress stops. They might keep the ground they have gained, but cease to spread further. From this point, begins the decline and stagnation. The finer aspects of the Philosophy and Doctrines are forgotten, while some dull and torpid formalities remain for the followers to practice.

Such weakening of religious or moral zeal has shown itself in all Religions at various stages, but is markedly noticed in the History of Islam during its decadence in the first half of the 14th Century Hijri. The Cultural and Spiritual character of the Faith had broken down in the signal Political success the Muslims had achieved earlier. Sectarian fanaticism and Forces of disintegration started working, which undermined the political, religious and social unity of the Muslim World.

At this critical turn, some mighty men of action and inspired defenders of Faith burst upon the scene to beat off the intellectual sterility, indolence of mind and godlessness among the Muslims. In India, for example, some eminent Scholars belonging to the Schools of Nadwatul Ulema, Deoband and Bareily wrote and lectured with indefatigable zeal and devotion, fighting against the epidemic of worldliness and moral degradation. They fairly succeeded in inducing the spirit of God-seeking, and caused Renaissance of Faith in India and in Muslim Countries abroad. A new source of light and moral strength emanated from their teachings and discourses. They laid stress on the fact that the social and political activities of mankind should be based on moral and ethical foundations laid in the Quran. The Muslim mind, which had acquired some momentum due to political ascendency and economic prosperity during the second half of the 14th Century Hijri, now received fresh spiritual re-inforcement from the erudite preachings of great Scholars.

The Black Spot—Good things done in excess bring opposite results at times. The phase of religious reconstruction attempted by learned Theologians, produced as a side issue ruthless Orthodoxy and Traditionalism, at least in some Countries. The present Rulers in these Countries started exploiting Orthodoxy for upholding themselves in Political Power. In the name of Islam, they have been commiting sheer brutality, overriding fundamental human rights and spreading hatred and animosity against Neighbours and other Faiths. Although this unpleasant phenomenon is not destined to last long, it has created a Black Spot in the fair character of the 14th Century Hijri.

An Era of Contrasts—The 14th Century Hijri is an Era of opposite phenomena. a mixture of Bane and Blessings and a period of devastations and disasters followed by triumphs and prosperity. The Era is as much marred by acts of profanity, as it is glorified by deeds of sanctity. Fifty years back, it was correct to speak about the decay and decline of the Muslim Society and Polity, but today at the end of the 14th Century Hijri, the Muslim Nations have acquired a new dimension of Honour, Political Power and Economic prosperity, These are the specific gifts of the second half of the 14th Century Hijri for the Muslim Nations of the World.

But for the Humanity at large, this Era has a more precious gift, Its efforts at spiritual regeneration has contributed to fight the epidemic of Godlessness, arrest moral degradation, and restore Fruits of all Faiths among mankind at large.

Moinuddin Ahmed, I.A.S. (Retd.)
Cuttack



Muslim Monuments of Orissa



Architecture is one of the most important branches of learning to indicate with greater exactitude progress or decadence of culture of a people. The archaeological remains the literary texts and the folk tradition purport man's ceaseless efforrs in erection of human habitation beginning from primitive hut type to magnificent temples and palaces over the ages. Imprints of every age and its trends and currents are writ large on its architecture, and when the language of the stone is deciphered, architecture becomes a veritable source of history, in many respects, much more important than the chronicles, literary references and travelogue. It speaks unadulterated truth of the past cultural heritage underlies and impels history to carry its message through the epochs amdist the vicissitudes of civilization. It expresses mens imagination and consciousness through its sensuous rhythms and patterns bringing about the identity between the sensible and super sensible.

By and large religion and art and architecture express unequivocally the consciousness of a people and its conception of reality. Both these facts of culture are inextricably linked together and are two aspects of the same vision of reality, one giving significance to life and the other to form change in the religious consciousness affects the expression of art and similarly changes in art forms inevitably imply a corresponding modification in faith. Architecture, therefore, is the objectification of the consciousness of people in solid mass and manifestion of reality which is the transcendent totality of all forms. Every architectural form be it a Hindu temple, a christian church, Buddist monastery or a Muslim mosque is evidently the ramification of such transcendental reality of supreme consciousness.

Each style of architecture has its own distinctive characteristic features which are attuned to its peculiar assonances. The Hindu temple, as for example, is the symbol of mystery and splendour of the deity. "In the bosom of the cell furthest removed from the entrance, without a ray of light ralling directly upon it, is the image standing, seated or reclining X X X X X X X Outside, the temple luxuriates in form; plinth stands upon plinth, base upon base mouldings and friezes and bends in unending succession the walls broken into numerous vertical steps, not an inch of empty space anywhere; and above the shrine rises the pyramidal dome, or tower tier upon tier, and each tier, studded with niche and figure and the tower decorated with miniature towers on every face. The treatment of the walls is reproduced in the piliars, and each pillar is a model of the temple itself; on the bases are shrines of the guardians of the quarters, the shaft is

divided by hands and friezes representing religious scense, one capital is topped by another and between the lower brackets and the achitraves the space is spanned by caryatood figures. The doors and windows are encashed in jambs of numerous members on which are designed floral, geometrical, and other conventional patterns. The slanting caves projecting from the walls and the mouldings out deeply into building give the happy play of light and shade on the surface. The vertical lines of the aspiring *sikhara* and the horizontal lines marking the roof of the *mandapa* emphasize the feelings of sublimity and stability, the low columnal porches or storeys of pillared halls, and the unbounded opulence of detail and ornament all serve to manifest the reality which is the transcendent totality of all forms. Altogether, the temple has a strong virile exterior, which inspires the sentiments of dignity, grandeur and majesty".

On the other hand, Muslim monuments are in general characterized by pointed arch, aspiring dome, tall minaret, lofty portals, pillared naves and aisles, clear-cut outlines bereft of sculptures embellished with minimum mouldings, but decked with surface decoration of conventional arabesques, interlaced geometrical patterns, beautiful calligraphic inscriptions, spacious interior, but symmetrical exterior often covered with enamelled tiles or faierce. The impression of these elements are marked almost in all schools of Muslim architecture.

According to eminent scholars Muslim monuments on the soil of India represent a synthetic form colescing in its arcana both Hindu and Muslim elements. The buildings erected by the Mahammadans in the past for religious, civil or militaty purposes were not purely Muslim nor, were the buildings, temples or palaces purely Hindu. The craftsmanship ornamental richness and general design remained greatly Hindu, tne arcuated form, plain domes, smooth-faced walls and spacious interiors were Muslim super impositions. In opinion of Havell, one of authorities of Iudion architecture. "In all the Indian-Muhammadan styles of Fergusson's academic classification at Delhi, Ajmer, Agra, Gour, Malwa, Gujrat, Jaunpur and Bijapur whether the local rulers were Arab, Pathan, Turk, Persian, Mongol, or Indian, the form and construction of the domes of the mosques and tombs and palaces, as well as the Hindu symbols which crown them; the *mihrabs* made to stimulate Hindu shrines; the arches Hinduised often in construction inform nearly always, the symbolism which underlies the decorative and structural designs-all these tell us plainly that to the Indian builders the sect of the prophet of Mecca was only one of the many which made up the synthesis of Hinduism, they would be good Muhammadans but yet remain Hindu" Whatever importance is attached to origins of elements it cannot be gainsaid that in the arcana of mediaeval art of India the effect of Muslim impact greatly transformed the ancient Hindu asthetic value.

Historically speaking the year 1193 marks the establishment of Muslim capital at Delhi and the real beginning of Muslim architecture in India. The general in command of Muhammad Ghori's army which conquered Delhi in 1193, Qutbud-Din Aibak put in hand the building of two large congregational mosques in Delhi and Ajmer. Here it may be noted that the Sultan erected these two first lofty structures with the help of Indian craftsmen who were mainly if not entirely Hindus. The first mosque at Delhi, dedicated to Quwwat-ul-Islam (Might of Islam) was completed in 1198 A. D. Iltutmish, the son-in-law and successor of Qutbu'd-Din extended the Delhi mosque to treble its magnitude and built within the expanded courtyard the Qutab Minar, a minaret 238ft. high of superb standard.

About the end of the 12th century and from this time onwards every city the Muslim armies occupied was embellished with mosques, palaces, tombs and other buildings belonging to the new Hindu-Muslim style of architecture. A period of 100 years after Iltutmish does not show phenomenal growth in Muslim architecture. Hence no building of great importance was erected. The next period corresponding with the Tughlug dynasty (1321 —1421) witnessed a phenomenal growth in Muslim architecture. The old Delhi was remodelled, new cities like Tughluqabad, Firozabad and Jahanapannah established around Delhi during this dynasty provided a series of interesting buildings, somewhat different in character from the earlier architecture. Beyond Delhi the chief Muslim buildings of the 14th century came up in Gujrat, Bengal, Jaunpur (near Banaras), Gulbarga in the Deccan. These monuments contain numerous Hindu fragments and Hindu ideas. The notable monuments are mosque of Hilal Khan Kazi at Ahmadahad, Adina Masjid at Mandua (Bengal), a remarkable mosque at Gulbarga (Deccan), a Atala Masjid and a mosque of Ibrahim Naib Burbak in the fort at Jaunpur, the Juma Masjid; a magnificent congregational mosque, remarked by Fergusson as one of the very best specimens now to be found in India, in Malwa, the huge Juma Masjid at Ahmadabad, etc.

The Hindu temples of this period exhibited particularly in exterior decoration the elements of Hindu and Muslim architecture. The earliest example of such Hindu structure in which the departure from ancient traditions makes it appearance, is the temple at Rampur built in 1439 A. D. The ruins of Rana Kumbhas palace at Chitore illustrate amidst Hindu balconies and crested walls Kioske covered with plain and segmented domes resting on lintels and columns. The fort of Rana Man Singh of Gwalier (1486—1516) is the aptest illustration to indicate the Muslim vaults in Hindu structure.

With the establishment of Mughal rule in India in 1526. Indian Architecture particularly the Muslim Architecture, embarked upon a new phase of development. The Mughal period (which ended in 1707) witnessed a more distinctive and homogeneous form which also greatly varied from province to province, The buildings of this period are classified as separate school. Most of the buildings of this important period are seen in the north-western part of India, especially in Delhi, Agra, Lahore, Fatehpur Sikri, etc. Of the money stupendous buildings erected by the Mughal Emperors mention may be made of the palaces of Allahabad, Agra, Lahore and Fatehpur Sikri of Akber, Tajmahal at Agra, Diwani-Am and Diwan-khas, the Juma Masjid at Delhi, which unmistakably bespeak the opoluent elegance of the Mughal grandeure, and satisfactory blemling of Indo-Muslim elements.

With this Indian situation at the background I now concentrate on Orissa, which is perhaps the only region in the whole country to have come under the Muslims at last. The death of Mukunda Deva (1568 A. D.) in a fratricidal war marked the end of Hindu rule in Orissa in 1568 A. D. The Afghan rule in Orissa is marked by a period of political unrest and warfare, However, the political unrest more or less toned down with the conquest of Orissa by Mansingh, the General of Emperor Akber in about 1595 A. D. Here it may be mentioned that the Afghan rule in Orissa was shortlived and was confined to the border districts up to the North of the river

Mahanadi. On the whole Afghan and Mughal rule in Orissa together lasted for about two hundred years leaving an indelible imprints in the matrix of Orissan culture.

So far as Muslim architecture in Orissa is concerned, it obviously started with the advent of Mughal rule as the Afghans could not have peaceful time to devote themseleves for building activities. Hence, whatever extent Muslim monuments of mediaeval period discovered so far in Orissa, all belong to Mughal period. The Muslim monuments in Orissa as elsewhere in India comprise Mosques, Tombs, Graveyards, Palaces of the Governor and the Forts. Since Cuttack was the capital of Orissa under the Mughals, the first Muslim monuments appeared to have been erected here.

Lal Bagh palace, at Cuttack built in 1636 A. D. the first important Muslim monument, was meant for the palace of Mughal Governors. It is no longer in existence. The English scholars who visited the palace have afforded beautiful description of its majesty and grandeure. William Bruton describes "Although the palace of the Nabab be so large in extent, and so magnificent in structure, yet he himself will not lodge in it, but every night he lodgeth in tents, with his most trusty servants, and guards about him; for it is an abomination to the Moghals (which are white men) to rest or sleep under the roof of a house that another man hath built for his own honour. And therefore he was building a palace which he purposed should be a fabric of a rest, and future remembrance of his renown".

T. Motte furnished an interesting account of the condition of the Lal Bagh palace which is quoted below as it gives some idea about the extent of the palace in 1766 A. D. "each of the sides of the triangle, on which Cuttack is built is two miles but on the banks of Cutjuree is best inhabited. On it is Lollbug the residence of the Governor of the Province, a large building, laid out in a number of courts, in the Morisco taste, but much out of repair; the Governor, when one part is ready to fall, removing to another. From the principal entrance of the palace, runs the great street. formerly built in a straight line one mile and half long, and still the chief place of business in the town. On the right of it is the English factory, the meanness of which does no credit to so flourishing a company. "The palace is assignable to Bagir Khan, a Governor of Jahangir.

The Juma-Masjid at Balubazar, monument of eminence, bears the characteristic features of a congregated prayer house. It has a vast hall with beautiful workmanship crowning towards with stairs leading to the top but unfortunately this has been encroached recently from all sides. The monument was built by Khan-i-Khanna Nawab Nazim Ekram Khan in 1689 A. D. and dedicated in honour of Sahajada Begum, the daughter of Aurangzeb. Another important Muslim structure in the Diwan Bazar Mosque of Dewan Mursidquali Zafar Khan in 1666 A. D.

Though small in structure, the mosque has a beauty of its own. It is one of those rare monumental buildings at Cuttack that have escaped the ravages of time and are kept in good condition. The mosque as it stands today was not constructed at any single period. The Saiban and the peshgah were built at later periods. Symmetrical vaults and arches adorn the unpartitioned hall. The semi-spherical domes and a few small towns and to its overall beauty. To crown all, a large pond situated near the mosque attaches a natural charm to its religious sanctity.

Kadam Rassul of Cuttack a shrine of importance revered by both Hindus and Muslims in the present day is a very significant contribution of the Muslims. It is the grave yard of the Muslim Saints surrounded by walls on all sides. The inscription of the monument records that it was built in 1127 Hijra (1715 A. D.) during the reign of Saha-Alam Badasaha. In addition to these Muslim structures at Cuttack, mention may be made of the Tombs of Panjusaha of Oriya Bazar, Bokhari Shaha at Barabati Fort, Mastana Saha at Cantonment Road, etc.

Mosque of Abu Nasir Khan at Jajpur stands with two minarets adjunct to the compound of the Subdivisional officer, Jajpur. Adjoining the compound of the Subdivisional Officer stands the Mosque of Abu Nasir Khan with two minarets. It is about 70 feet long by 80 feet broad. It has four minarets on the east face, those in the centre small; the two at the out side large. From the ground to the summit of the two highest minarets may be about 50 or 60 feet on the roof are three domes the largest being in the centre and measuring about 80 feet in circumference at the sprining of arch. These domes are mere coverings to three flat groined domes, which formed the roof of the interior. There are openings to the interior of the domes on the roof and very possibly they were used and are used, as places of concealment. There is a Persian inscription of which following is the translation :—

"In the time of Aurangzeb, whose splender reaches the stars and will remain as long as the stars endure, in the time of Nawab whose virtues are altogether beyond praise or description the Nawab established, in the city of Jajpur, a mosque of such magnificence that the domes of it make the sky conceal it self. If you desire to hear the messages of the Angels stand a night in it. Abu Nasir Khan reigned when the mosque was erected, then was the time of Abu Nasir Khan". The Arithmetical value of the letters give the date of the building 1686.

Mosque of Takht-i-Suliman on Alangiri Hill in Cuttack district built on the Alti Hill is a plain stone building consisting of a single room, surmounted by a dome. To the east there is a platform surrounded by a thick wall with a gate. Towards the west high and rough peaks over-look the building but to its north a high terrace has been erected for the reception of the saints and pilgrims. Its white walls form a conspicuous mark on the hill side which can be seen for many miles to the south. The ascent is from the east and consists of a steep road paved with rough stones. On the southern side of the Mosque there is a sacred tank. The legend indicates that it was formerly a spring of water formed by Saleman stricking the rock with his staff. There is a Persian inscription on the three slabs on black chlorite, one over each door of the Mosque dated 1132 Hijri. The Monument is assignable to Suzauddin Muhammed.

Kadam Rasul at Balasore, an important monument was erected by the order of the Emperor Aurangzeb. It is sanctified with the tombs of some illustrious Muhammadan saints. There is a stone containing a foot print said to be that of Muhammad the prophet. Persian inscription attached to the structure indicates that the ground which contains the prophet's foot prints deserves the adoration of sages for ages. Another important Muslim monument of Balasore town is Juma Masjid built during the rule of Aurangzeb. This also contains a Persian inscription.

A mosque at Jaleswar of 16th century is said to have been built by a Nawab. This also contains a Persian inscription.

Astarang in the district of Puri contains the shrine of Pir Mukadam Jahania Jahangast, a Muslim saint. A tradition relates in the 16th century the saint with his disciples came to India from Baghdad. He visited many places of Orissa and finally settled down at the place. Both Hindus and Muslims pay reverence to the shrine. Kaipadar in Khurda subdivision contains the tomb of Bokhari Saheb. "Bokhari Saheb was a 18th century Muslim saint and according to local tradition he was a close friend of a Hindu hermit both of whom preached their respective religious beliefs with a spirit of synthesis and harmony. Pilgrims, both Hindus and Muslims, visit the tomb to obtain fulfilment of their wishes. Formerly they used to leave a piece of paper in which their desires were written. The paper was kept hanging on a wire alongwith hundreds of such petitions. As the children were tearing off the petitions now the priests tie the petitions round a pillar. It is a popular belief that the desires of the petitioners are fulfilled. Offerings of sweetmeats are generally made. On every Thursday a big fair is held here and a number af pilgrims congregate to get the blessings of Bokhari Saheb. On the 25th October of every year the birthday of Bokhari Saheb is celebrated here. Adjacent to the shrine, there is a mosque. The place is connected with Khurda by bus route. There is one Dharmasala called 'Osmania Sarai' where the pilgrims may take shelter."

Pipili on the State Highway about 19 km. from Bhubaneswar has several Muslim monuments revered by both Hindus and Muslims. The important among them are five Pirasthans and a renovated mosque believed to have been constructed during the reign of Aurangzeb. In addition to the above noted shrines mention may be made of Bhujakhia Pir at Balasore, Sai mosque at Jhankada, Pahilwan Baba Pirasthan, Bhadrak, Rustam Ali Baba Pirasthan and Hazari Baba Pirasthan, Basudevpur, Kazihat mosque at Salipur, etc.

Dr. H. C. Das,
Superintendent of Museums,
Orissa, Bhubaneswar

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Influence of Islam on Oriya language and literature

The Mughal rule in Orissa as in other parts of India had its impact on the culture of the locality over which it had its way. The Muslims brought a new administrative system, a new way of life and a new language to that part of India over which they ruled.

By the time the Muslims took over the administration of Orissa, the Oriyas had a distinct language of their own. The Oriya literature was rich often deriving inspiration from the Sanskrit literature. The Afghan rule began in Orissa in 1568, and two decades after, the Mughals brought an end to the Afghan rule and Raja Todar Mal and Raja Mansingh were sent by Akbar for the consolidation of the Mughal administration in Orissa. The old method of maintaining the revenue records in Oriya language generally in palm-leaves was discarded. Persian was declared to be the court language and official records including revenue records were to be prepared and preserved in the Persian language. Preparation of rent rolls, and holding settlements and naming the revenue units in Persian and collecting information from the interior of the rural sector, as to who had to pay what amount as State revenue and movement of a good number of Persian speaking revenue officers from one part of the province to the other, in fact, brought the Persian language to the very door of the people who had their landed property to claim. Pattas were issued by the new Muslim Government, in Persian to the rightful occupant of the land. *Sanads* and deeds were written in Persian language and granted by the Government to the people concerned.

Again *firmans* and proclamations were made in Persian and the people had to understand it through an interpreter knowing Persian and having ability to explain it in local language. This was a channel through which the Oriya speaking people came in contact with Persian words and language.

Courts were set up to give justice, *qazis* and *munsifs* gave their judgements in Persian language. It was now a new atmosphere surcharged with a new language which the subjects or the ruled should have to imitate for their own interest. Another channel was the influx of Muslims who ultimately settled themselves in this province. Some came as officers in higher grade, and others in small services,

established themselves with their families. Others came as traders and businessmen or the relations of the Provincial officers to find out some jobs for their living. The Muslims approaching the provincial authorities for their stay, were often found sometimes settled in one area, and that was called *Patna*. In course of time they acquired lands and remained as the permanent inhabitants of the province. These people talked though not in pure Persian, were used to Urdu and in their social contact with the Oriyas, they not only picked up some Oriya words to understand the place and language but made the people of the locality to be accustomed to many Persian and Arabic words, used in their language.

Another channel through which the Persian infiltrated into the vocabulary of the Oriya language was the advent of good number of Muslim saints who came to Orissa and impressed both the Hindus and Muslims of Orissa by their supernatural achievement and spiritualism. Hundred of *Fakirs* roamed from one end of the province to the other, penetrated into the interior and had their *seats* to attract very good number of people around their personalities. They came in close contact with Muslims as well as Hindus, offered their blessings and talked in the language which many Hindu made efforts to grasp and understand with a view to obtaining blessings from them.

This may be further pointed out here that the new language even if not understood, was looked by Oriyas as the language of the King and anybody seeking a job under the Government or *favour* from the administration should know something of Persian. To develop some familiarity with the officials who spoke in Persian, the normal tendency of many people was to learn at least some catch words of that language. The result was that in spoken language, a lot of Persian words with Oriya accents could enter.

These facts were principally responsible for the inclusion of many Persian or Arabic words into Oriya language. There was no reason why the Oriyas would give up their language and take up a new one. But they found that the use of some Persian or Arabic words as used by the administration or the ruling class could never be avoided. On the other hand, use of such words made the communication of ideas and expression rather more appropriate, timing and also helpful. Again the universal use of some Persian words for which, Oriya equivalent was not readily available, soon found a greater attraction for such Oriyas, whether they were in office or outside of it. The language of the ruling power to some appeared a language of superiority and to speak or use some Persian terms was an air of pride and self-satisfaction.

Thus in course of time, with the establishment of Muslim rule on a firm footing, innumerable Persian words were used by the common mass. They were completely assimilated and used with confidence. Once such words passed into the common conversation there was little bar for their popular use.

In the first contact with Persian terms, the Oriyas were not happy rather looked at them with aloofness and indifference. As long as those words were not digested, they received scant regard from the local people. Again a few words they used in a compelling circumstance were not considered very pleasing and tasty. But in course of time, they were fully accustomed to many Persian words, grasped their implications and meaning or at least could know how to utilise them for some fruitful purpose. Then such words passed to the Oriya vocabulary and became a part and parcel of the Oriya language.

Extension of political power over Orissa was followed by influx of the merchants and traders who brought to this region certain materials which were not known to the Oriyas. Some necessaries or luxuries of life or such other various things had to be bought for the use of the ruled or the ruling class. In the field of ornaments, such term in Oriya as Bajubandha (a *set* of armlet) derived from the Persian term *bajubandh* was found to have been used. In dry fruits, have entered from Persian such words into Oriya vocabulary as *kismis, pista* and *badam*. In fresh fruits, the words like *bedana, anar,* and *seo* have been brought from Persian. In sweets, *halwa, balusahi* and *Jalebi* have came from Persian. Some of the other words which are commonly used, and have their origin from Persian are *chapati, achar, golap, chamach, shishi, shisha, huka, chilam, bandhuk* and *takta*. Many such words in hundreds from Arabic, Persian and Turkish origin have passed into the Oriya vocabulary and enriched the Oriya language.

It is not only in Oriya language but also in Oriya literature we notice marked influence of the muslim words. There is much impact of the Persian or Arabic terms in kavya, purana, music and novel.

It appears that writers of the 16th and 17th century were not found to use so many words as used by the writers of the 18th and 19th century. The only explanation for this trend was that though in the 16th and 17th century Persian words were used profusely in the spoken language, yet the people perhaps could not grasp the implication or meaning of the word to their satisfaction or they probably had their indifference to this new language. But as time passed on and the impact of the new language was more felt through different channels, and the environment was more congenial for the better understanding of the words, the writers now developed a taste for the use of the words. As the Persian words were as good as any other Oriya words used by that time and was better assimilated and digested than before, they in large number were to be utilised by the authors and literary figures of Orissa. As a result a very large number of Persian words were found to have been used in Oriya literature.

It is not that in the 16th century and 17th century when the Muslims ruled over the country, Oriya literature could not absorb many Persian, Arabic or even Turkish words. Though not profusely, such words are noticed to have been used, in the writings of the poets liked Upendra Bhanja, Balaram Das and Krishna Sinha.

In the latter part of the 18th century, even in the 19th century, the Persian words in the Oriya literature are used in larger number with confidence than before. To add fresh vigour to the newly developing Oriya literature, and to maintain its own distinctiveness the Oriya poets or writers were no longer interested only to pickup words from Sanskrit language, which in their view was considered outdated and *archaic*, but they wished to use such words of common talk, even if they were Persian, which might help in making their expression more appealing to the mind of the common man in the society. Thus the impact of Islam on Oriya literature which had its origin, and nourishment during the rule of the Mughals had its fruition in the later periods.

In fact, there emerged a synthesis of two cultures. The contributions of Islamic culture to the Oriya language and literature, enriched the dimension of cultural life of Orissa, thereby providing additional vigour to the cultural mainstream of India.

Dr. B. C. Ray

Senior Professor and Head,
Post Graduate Department of History,
Berhampur University, Orissa.

* The paper is based on the study of Persian and Arabic terms and examination of their use in the Oriya language and literature. Such words as amin, asal, asami, attar, baki, duat, falana, fisadi, garib, haiza, halwa, harkat, hawa, hulia, hukum,itila, jahaz, jid, jima, gulam, Kaidi kanda, khabis, khatas, khasi, kism, kurshi, mana, mal, marzi, masal, mishri, mauj, mauza, nagad, muski rad, sart, sataranji are only some of the innumerable oriyanized Persian words used in the day-to-day conversation in Oriya.

Similarly we find so many Persian words in the Oriya literature i. e,. in Oriya poems and kavyas etc., written by various authors; for example a lot of Persian words are found in the writings of Kavi Surya Baladeva Rath, particularly in his *Kishore Chandranana Champu.* Brajnath Badajena's *Samara Tarang* has contained Persian terms very profusely ; so also the writings of almost all other writers of Medieval and even Modern period, more or less have done so.



A search for Muslim Identity in Orissan Paintings



The story of Mughal paintings in India is an event of only three hundred years old. It had an humble beginning in the sixteenth century [1] at the hands of Humayun, meteoric rise in the court of Akbar and gradual fall during the times of Aurangzeb for his inaesthetic and puritan outlook with a short revival under Shah-Alam after which it rang its final death bell towards the close of eighteenth century. But even this period of three centuries was enough for the establishment of a school of painting due to the able-patronage and astute foresight of Mughal Emperors, particularly that of Akbar. When Mughals came to India they brought with them a style of art which was inspired by an intense individuality flavoured with Persian idioms. This vigorous individualistic painting met the traditional painting of India, a new style was evolved which had the saracenic emphasis on harmony and form mingled with splendour and opulence of Indian art. This was the Mughal school of painting, the court art of Mughal Emperors.

The rays of power started radiating from the Mughal imperial court to distant provinces under their conrrol. It took little time for the acceptance of naturalistic style of Mughal paintings by the local centres. Whether for war or invasion when the emperors went out of Delhi, they took along with them artists who came in close contact with the local talents and impressed upon them the new style.

Throughout its history Orissa has maintained an appreciable restrain in accepting other cultures and getting lost in it. On the contrary it has swallowed most of the major religious and cultural systems within the great couldren. Several waves of culture which swept over India also touched this land, but time and again Orissa has proved to be with its ingenous style in the field of creativity as far as the arts, architecture and literatures are concerned.

The taste of Muslim administration in Orissa is quite brief which lasted for only one and a half century. Furthermore the administrators had to devote more of their time to consolidation of administration and fighting out the Afghans of Bengal and Qutb Shahis of the South. At no point of time the whole of Orissa was brought under the Mughal rule. Native princes were in possession of a large

territory who enjoyed semi-independent status. The only chunk of the land which came under the intensive focus of Mughal administration was the coastal area comprising present dist.icts of Balasore, Cuttack and Puri.

In a political situation like this, it would be far-fetched to search the Muslim identity in Orissan paintings. Any painting tradition, however indigencus might be, cannot thrive uncontaminated by alien systems with which it comes in contact. The only hope in such circumstances would be the degree of intensity of the impact.

Fortunately or unfortunately the history of Orissan paintings as revealed from the surviving evidences is a story of three hundred years old—from sixteenth century to eighteenth century. This statement though seems to be doing injustice to such an old school of painting which has its roots in the pre-historic times, is in fact, briefing a truth in absence of very many evidences being lost due to the ravages of time. But since these three hundred years of painting activities are the flowerings of a style, it brings out in essence the best characteristics of a school and offers us a scope for scrutiny. While it is quite tempting to search for Mughal identity in Orissan paintings, this being contemporaneous to the Mughal school, it is equally a parody that perhaps the reflections are the least. If one is to study the alien influences on Orissan paintings it is not surprising that the influences of the Deccani be it Sultanate or Vijayanagar is greater than the Mughals. Even Mughals are to be rated after Rajasthani influences and of pre-Mughal Malwa paintings.

Out of the four branches of Orissan paintings viz., mural, *Pata*, palmleaf and paper, influences on mural and *Pata* paintings are negligible which are basically inspired by religious considerations. The paintings which depict Mughal customs are the theme of Nrisimha (Fig. 1) tearing open the bowel of Hiranyakasipu which occur in *Dasavatara* paintings. In these paintings the *asura* King Hiranyakasipu wears a stripped *paijama* and a pointed half shoes. The use of stitched garments with vertical parallel bands is an influence from the Mughal court style. This kind of dress is also found with other demonic characters like Jamvabana and Bibhisana in Ramabhiseka paintings (Fig. 2) both in mural and *pata*. Even though Jamvabana and Bibhisana are not demonic in character and friendly to Rama the dress has been given to strike a difference between divine and asuric personifications. When the *Raja* of Puri stands with folded hands in *patri patis* and particularly in *Thia badhia* painting, a stitched garment is depicted on his person without vertical lines making the significance obvious.

The Mughal identity is more pronounced in the palm-leaf illustrations which have narrative contents. The Mughal school of painting is actively identified with manuscript paintings which are generally known as miniatures. The Persian-Safavi idioms are quite lavish in rendering of naturalistic landscapes with blue sky, rolling clouds, close horizons, rocks arranged in coulisses and whirling streamlets perceived in an arial plane with use of *Lapis Lazili*, gold, orange and bright shades[2]. The Orissan miniature painting traditions which is basically an art of the lines scratched over on an oblong palm-leaf with an iron stylus was unable to capture this loud colour schemes of the Persian-Safavi-Mughal lands-capes. All that it reflected is a few costume styles and human bodily attributes. Characters like Kamsa, in *Bhagavata*[3], Ranasura in *Ushavilasa*[4], Mahisasura in *Sakta Purana*[5] and other attending figures like messengers, bearers (Fig. 3) are dressed in Muslim court attire with full or half leaved tight coats, *sherwanis*, long coats crossing over the knees, coats with pointed hangings, paijamas, tight trousers, pointed

shoes and *pagdis*. As a matter of principle the demonic characters and courtiers of low-status and attendants were dressed in the Muslim fashion. This is because the muslim administrators who mostly figured as oppressors went low in the estimation of native painters who considered themselves purer in habits and cultural attainments. In contrast to these the divine figures like Rama, Krishna, etc., were shown clad in *dhotis, uttariyas* in bare bodies which is a common costume for an average Hindu. If one could understand the role of *Sahibosum* in the tribal belief our appreciation will be better on the imagination of painters and their identifying Muslim dress and appearance with the persons of low status in their illustrations.[6]

The illustrators were cautious and imaginative in rendering of different characters in palmleaf illustration. The members of an army which should have ordinarily dressed somewhat like courtiers have very peculiar appearances befitting to their status and position. The foot soldiers are always shown with short dhotis, bare bodies and bare footed carrying swords and shields. The soldiers on the horses and elephants were never shown in *paijamas* but in long *dhotis* tightly worn and with a coat as the upper garment. The staff bearers, and messengers who followed an army are dressed in Muslim fashion. There are also differences in the style of *pagadis* used by different characters in the paintings. In order to identify a muslim soldier one has to look at his beard and stripped dress. There are two types of depiction of beards, one wild and careless growth on a face and the other stylised, trimmed and shaped. The former type of breards are common with Rishis, hermits, etc., whereas the later type adorns the faces of charioteers, messengers and demons. These beard types are very prominent in the *Bhagavata* manuscripts and *Ramayana* masks. (Fig. 4)

While in other regional schools of painting Krishna wears a *jama* in Muslim fashion in Orissan painting Krishna is always bare bodied with his *pitamvara* and *uttariya*. In Orissan paintings Krishna sometimes has a long plait braided with tassels hanging down at the end. But this is more of a Deccani influence than the Northern Muslim fashion. The female figures in Orissan paintings never have Muslim attires, Radha, Lalita, companions of Radha in *Gitagovinda* or Usha, Chitralekha and companions of Usha in *Ushavilasa* either put on sarees with no blouses and undergarments or wear *cholis, ghagaras* and *odhanis*. But the use of *choli* and *ghagra* is an influence from Andhra because in Southern Orissa and in Andhra Pradesh the ladies put on such type of dresses.

The use of landscapes and architectural patterns in palmleaf illustrations are not inspired by Mughal miniatures because there is a hardly any scope in the narrow formats of palmleaf manuscripts for depiction of ariel perspectives and palaces. Both the landscape and architectural settings are stereotyped flat and shown in profile perspective with less of dramatic effects.

Perhaps the tangible contribution of the Mughals to Orissa is the introduction of paper for official documents and for painting purposes. The popular view is that paper was introduced by Muslim conquerers to India in 12th century A. D.[7] Motichandra is of the opinion that specially Western India obtained the knowledge of papermaking through the Arabs.[8] Some scholars attribute the development of Orissan painting to two broad periods of growth namely the palmleaf period followed by a period of manuscripts on paper. The first part continues from the 15th or 16th to 19th century when for the first time paper is used for manuscripts and also for embellishing it with paintings.[9] But palmleaf was in use up to 19th century

and is also used now-a-days whereas paper is not used for traditional paintings in Orissa. It seems that since the paintings on paper infilterated into Orissa due to outer influences it could not become part of the tradition.

In Orissa, paper paintings have served as being a temple art (art of the *mathas*), a court art and had also the occasion to become the company art. But the growth and evolution of paper paintings have been done in a restricted sphere not being able to influence any branch of art in Orissa. Like Mughal paintings, the paper paintings in Orissa depicting court life remained faithfully confind to the courts of Khurdha and Cuttack. The other phase of the story—it being an art of the *mathas* was inspired by Rajasthani paintings. Out of the three categories of paintings on paper found in Orissa, one is the paper manuscript painting on *Bhagavata* and *Ramayana*. The second category of paintings are mostly the court arts dealing with secular themes. Best examples of these are in the collection of Asutosh Museum, Calcutta. Painted on heavily primed paper and mounted on cloth these paintings speak of a glorious tradition of Orissan miniature painting. These paintings depict the plastic vigour of the form with a sapple grace and charm highlighting the Mughal, Deccani and Vijayanagar influences. In these category can be included a hoard of unidentified copies of Mughal miniatures mixed with Rajput paintings in the collections of Orissa State Museum It is quite likely that these would have been copied in a few *karkhanas* (painting studies) in the districts of Cuttack and Puri. Further research may bring to light the names of Muslim and Hindu painters in these *Karkhanas.* As the matter stands now about these paintings, these are the copies of Mughal portraits of emperors and the nobility, *Baramasi* sequences and *Nayaka Nayika* themes. There is neither local variations of the style nor any other Orissan influences that could be traced out. Because of this one is instantly led to believe that these might have been purchased by the State Museum from some curio shops at Delhi. But the influence of Mughal portraiture on Orissan painting cannot be completely ruled out. The portrait of Abhimanyu Samanta Simhara (fig. 5) painted on an ivory plaque in an oval format said to have been painted in the district of Cuttack in late 18th century bears unmistakable identity of Mughal miniatures. So the prevalence of a few *Karakhanas* in the districts of Puri and Cuttack gains ground.

Out of the three paper paintings preserved in the Asutosh Musem, the one with a remarkable theme is the episode of the reception of a Muslim Embassy by an Orissan king[10] (Fig. 6). The king with an Abyssinian guard and two attendants is seated in his places before the five ambassadors, the oblong horizontal composition recalling a contemorary Golconda painting of the Salar Jung Musem showing king Jamshid Kuli (1543—50) conversing with Ibrahim Quli with attendants similarly arranged[11]. As opined by Basil Gray, the general effect of this picture with its sumptuous colours of red, yellow, green, brown and orange, the superb characterisation of the protagonists specially of the arrogant hooknosed Muslims and the amplitude and bravura of the design, is unlike that of anything from contemporary Indian[12]. The other two paintings are "Horse men on the march" (fig. 7) and "Gopis on the moonlit banks of the river Yamuna" which have more of Vijayanagar and Rajasthani influences.

In these paintings particulary the style of costumes and beards speak Mughal identity. The long full sleeved coats with waving stripes and turbans matching the pattern of the dress, sharp and angular features of the body and specially of the

faces with dramatic gestures make these paintings different from the *Bhagavata* paper paintings. Attempts have been made to depict naturalism. The horses in the painting "Horse men on the march" are dealt with anatomical details.

Even in the paper paintings of *Bhagavata* and *Gopalila* one finds the Muslim identity specially in the architectural patterns and rendering of the backgrounds to the compositions. *Mandapas* (pavilions) appear quite often in Mughal paintings and also in the Orissan paper paintings. These are open *mandapas* with plain rectangular openings fitted with canopies on the ceiling. The *mandaps* in Orissan paintings have gone into elaborations with fixation of Zalis and side chambers. The *mandaps* in Mughal paintings[13] are profusely beddecked with intricately decorated carpets. In these *mandaps* there are crescent shaped arches. The use of minerates, turrets and domeshaped roofs in Orissan paintings are attributed to Mughal influences.

Certain motifs like *Navagunjara*[14] (Fig. 8), *Ganda bhairava*[15] (Fig. 9), *Ganda-bherunda*[16] (Fig. 10), *Kamadhenu*[17] (Fig. 11) antelope with two heads fitted to its neck, *Kandarparath*[18] and *Kamakunjara*[19] (Fig. 12), etc. which do not appear in earlier Orissan sculptures have entered into Orissa paintings from Mughal paintings. These had again a Persian upbringing which travelled a long way and were assimilated in the Orissan painting vocabulary. The motif of *Navagunjara* is also found in Decani and Pahari paintings. A few scholars attach utmost importance to this motif making it purely Orissan in origin because of the available literary references in *Sarala Mahabharata.* But we have our genuine doubts after coming across such types of motifs in other regional schools of paintings. This needs further authentication before being declared purely Orissan or otherwise.

The style of calligraphy had its echoes heard in the writing techniques of Oriya Manuscripts. The employees in the Mughal courts perfected it somewhat in the lines of Muslim calligraphy. Through it did not have the undiluted flow of Muslim writings it reflected a total effect for which it came to be known as *Karani style.* In the seventeeth and eighteenth century Orissa the style of writing was raised to the status of an art. The best specimens of this type are the Radha Krishna paintings in the collections of Orissa State Museum where the letters substitute the lines. The *Chitrakavya Bandhodaya* is also another example which illustrates the pictorial form of compositions with the help of letters.

The distinguished Mughal identity is the *ganjifa*, a round painted playing card. Indian games like dice and *pachis, charuranga* and chess are known since many centuries. 20 Playing cards however appear in India only around 1500 A. D. The earliest information about them is dated to June 1527 A. D. in the memoirs of emperor Babar, Babar writes of sending playing cards to a friend living in Sindh. The word used for cards is ganjifa, tha Persian *ganjifeh.* It was emperor Akbar who was fond of playing with cards and has developed a kind of card game with twelve sets of colours *(bararangi)* which was played as a war between two partie . The simpler version with the symbols from the royal court had been put to use which was known as Mughal *ganjafa*. This is still being played in Orissa and in many other regions of India. But it is believed that the game must have been in existence in other forms like the *Dasavatara* games (ten or twelve colours) and *Dikpala* games (eight colours) much before the *ganjifa* was introduced in Muslim era[21]. Hara Prasad Sastri is of the view that *Dasavatara* games had been invented

by Malla kings of Vishnupur in the 8th century A. D.[22] But since the king is in all playing card systems of Europe and the Orient seated and the minister riding it seems plausible that the Hindu versions are the later developments from the Mughal *ganjifa*.[23] Since 1500 A. D. European card games are imported to India mainly from Spain and Italy and in the later years in seventeenth and eighteenth centuries from France and England with only four colours.

The Mughal *ganjifa* (figure 13) has eight colours with twelve cards in each colour.

In first group keeping aside the king and the minister 10 (ten) is the strong colour which is known as *bishtar*. In this group the order is from 10 (ten) to 1 (one). In the second group the order is from 1 (one) to 10 (ten, 1 (one) being the strong colour which is known as *kamtar*.

The first figure card which generally known as the king is called *Mir, Shah, Padishah* or *Raja*. Traditionally this had an emblem of a lion or a tiger which underwent change in subsequent years. The second figure card which is generally known as the minister is called *Wesi-, Vajir, Pradhan or Mantri*.

Given below is the symbols of Mughal *ganjifa* with their colour significance—

1. *Taj*	Persian crown	Often shown as a flower	Basic colour-brown
2. *Safed*	Silver coins white disc.	Often with red out line	Basic colour-black (always).
3. *Shamsher*	Sword		Basic colour Red (also brown).
4. *Gulam* . .	Human figure Servant/Soldier.	Single or in groups. .	Basic colours golden, yellow, red or white.
5. *Chang*	Harp/Musical instrument.	Often shown as a bird	Basic colours olive, green and black.
6. *Surkh*	Sun Golden disc.	Often with red outlines	Basic colours green-black, orange, red, green-blue.
7. *Barat*	Parallelogram Trapezium.	Often with inscriptions. .	Basic colours red orange.
8. *Qimash* . .	Cushion	Often shown as a drum	Basic colour yellow

In course of time the names of the above symbols have been changed in *atharangi ganjapa* which are given below corresponding to their earlier names given above. It is now difficult to understand the original meaning of the symbols any more which is popular with the players as a matter of routine. The only way to

arrive at the early symbols is through the colour scheme which have almost remained intact—

1. *Phula*	Basic colour brown or red ochre
2. *Chandra*	Basic colour black
3. *Somesara or Samasara*	Basic colour rose maddar
4. *Golapa*	Basic colour white
5. *Chenga*	Basic colour green
6. *Surya*	Basic colour Blue
7. *Barata*	Basic colour red (vermilion)
8. *Kumacha* ..	Basic colour yellow

Ramayana ganjapa—(Figure 4) from Sonepur, the war between Rama and Ravana each in six colours with different weapons and personalities as symbols is perhaps the oldest card jame in India as the form of pre-Akbar period. In Rama's division the order is from 1 (one) to 10 (ten) and 1 (one) is the high card. In Ravan's division the order is from 10 (ten) to 1 (one) and 10 (ten) is the high card.

The *Mir* cards or the kings of Rama's division figure in *rathas* with *chhatris.* These are Rama, Lakshwana, Sugriva, Jamvabana (bear), Hanumana (monkey) and Bibhishna. All these figures have bare bodies except Bibhisana who wear a stripped jacket in the Muslim fashion. So also the *Mir* cards of Ravana's division similarly figure in *rathas.* These are Ravana, Kumbhakarna, Indrajit and other demons. It is interesting here to tote than all these figures wear stripped jackets in the manner of Muslim costumes. The *wasir* figures ride on horses, elephants and on monkeys. There are several old *ganjapa* card sets in the collections of Victoria and Albert Museum, London. These are eight coloured sets with details illustrating the entire *Ramayana.*

The tradition of Sonepur *Ramayana ganjapa* may be old but the cards have Muslim identity as far as the Orissan painting style is concerned.

While concluding our search for Muslim identity one stumbles upon the truth with an unbiased view that the impact is only general limited to the extent of creating a few ripples on the surface and never going deep into the bottom effecting any substantial change in the basic concept of the Orissan painting traditions. Nevertheless, the Oriya painters brought a sort of Hindu-Muslim co-existence dramatising the sequences with brush and colour. Some religious fanatics might have broken a few temples, disfigured a few images and converted a few people. But when it comes to the Orissan painting and painters all that have happened, happened only in the realms of exchanging ideas and appreciating the essence of both the systems. In the neighbouring State of Bengal, Anthropologists talk of Islamization of *Patuas*[25] and one finds a lot of Muslim *patas* like *Gazipat, Mohammed Mangala,* etc., describing the miracles of Muslim *Pirs.* But in Orissa these aspects are simply dreams. No systematic study has yet been done on these aspects. In spite of this, with the available materlals we can conclude saying that Orissan painting is basically a religious art with its roots in the cult of Jagannath. In Orissa hardly there were any kings atleast of the period of our concern. There were only *routs* or servants of Jagannath. In such peculiar situations a court art could not have royal patronage and popular appeal and this failed to create a deep impact on the style of painting.

Dinanath Pathy

Divisional Manager,
Orissa Tourisum Development Corporation.

NOTES

1. Douglas Barrett and Basil Gray, *Painting of India, p.* 77
2. *Ibid, p. 81*
3. *Bhagavata* Palmleaf Manuscripts, Orissa State Museum
4. *Ushavilasa* Palmleaf Manuscripts, Orissa State Museum
5. *Sakta Purana* Palmleaf Manuscript, Museum Rietberg, Zurich
6. "I was told that the drawing was made because long age our ancesters warned us that one day the sahibs would come and give us a great deal of trouble. But they said that if we made drawings of Sahibosum and his wife, it would not be so bad."—

   Verrier Elwin, *The Tribal Art of Middle India, p. 125.*

7. Rajatananda Das Gupta, *Eastern India Manuscript Printing, p. 99.*
8. Motichandra, *Jain Miniature Paintings from Western India, p. 70.*
9. Rajatananda Das Gupta, *Eastern Indian Manuscript Painting, p. 91.*
10. D. P. Ghosh, "Eastern School of Mediaval Indian Painting" (13th to 18th century A. D.) *Chhavi, p.*
11. Muhammad Asraf, "Golconda" Marg., Vol. XVT, No. 2, 1963. *p*. 40, Fig. I.
12. Douglas Barret and Basil Gray, *Painting of India, p. 74.*
13. Prince Dara Shikoh, (Painting), Victoria Memorial Collection, Calcutta, Published in The Art Heritage of India, Plate 57.
14. A mythical animal consisting of several forms of human and animals. In this fantastic form are the head of a cock, the hump of a bull, the neck of a peacock, a snake as the tail, the waist of a lion, the legs of a tiger, a hore of a elephant and a man holding a lotus or a *chakra* in hand.
15. The form of a bird with two heads, four longs in flying attitudes carrying four elephants.
16. A mythical bird that plies elephants
17. Motif with the body of a cow, head of a woman and the tail of peacock.
18. A chariot formed with the composition of woman on which Kandarpa, the God of love sits with a flower bow.
19. An elephant formed with composition of women figures
20. R. Von Leyden, *Indische Spielkarten,* (German). *p.*7

21. R. Von Leydes, Ganjifa, the playing card of India, Marg, Vol. III, No. 4 Pp. 36—55.

22. Hara Prasad Sastri, "Notes on Vishnupur Circular Cards" Journal of Asiatic Society of Bengal, Vol, IXIV, p. 284.

23. R. Von. Leyden, *Indische Spielkarten* (German) p. 8

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No.	Ain-i-Akbari	Persian	Urdu/Hindi	Local version
1. Taj	Taj	Taj	Taj, Taz	Phula
2. Safed	Zar+Safit	Ashrafi	Sufed, Safed	Chandra
3. Shamsher..	Shamsher	Shamshir	Shamsher	Somesara/ Samasara
4. Gulam	Ghulaman	Gholam	Gulam	Golapa
5. Chang	Chang	Chang	Chang	Chenga
6. Surkh	Zar+Surkh	Sekke	Surk, Surkh Suruk	Surya
7. Barat	Barat	Barat	Barat	Barata
8. Qimash ..	Qimash	Gomash	Kumaj, Kumaz	Kumacha

Ibid, p. 15

25. One day a Patua was drawing the picture of Lord Mahadeva. At that time Mahadev himself was passing through that way. The Patua became afraid and put his brush into his mouth. Mahadev said—"You would earn your livelihood by drawing the pictures with polluted brush" and cursed him—"from now onwards you would became (*yavana*) Muslim". The Patua cried and begged his mercy. Then Mahadeva said "You would earn your livelihood by drawing the pictures and making idols of Hindu Gods and Goddesses but follow the rules and regulations of the Muslims".

The Patas and the Patuas of Bengal, Ed. Sankar Sengupta, p. 95.



Cuttack, Puri & Konark as known to the Muslim Chroniclers



The province of Orissa was known as Jajnagar to the early Muslim Chroniclers. The name *Udissa*, however,[1] appears in the *Tarikh-i-Firuz Shahi* of Shams Siraj Afif (14th Century). Muslim Chroniclers give information about the achievements of Muslim rulers. The sketch of the history of Muslim rule in Orissa is too well known to be mentioned here. The account of Muslim writers is not confined merely to political history. They also describe the social and economic condition of the people[2]. An attempt has been made in the following pages to give some idea about Cuttack, Puri and Konarak in the light of the information furnished by the Muslim historians.

Cuttack :

The early history of Cuttack is shrouded in obscurities. But at least froml the time of Anangabhima III (A. D. 1211—1238) it served as the Capital of Orissa til 1947 when the Capital was transferred to Bhubaneswar. During the ganga rule the place was known as Abhinava Baranasi Kataka[3], and "Kataka" represents its abbreviated form. Firuz Shah Tughlug invaded Cuttack in 1361 A. D. during the reign of Bhanu Deva. According to Shams Siraj Afif, the author of *Tarikh-i-Firuz Shahi*,[4] the city was known as Banarasi. It was in a flourishing state inhabited by numerous people. Every King who occupied the throne of Jajnagar (i. e., the Ganga Kingdom) added the fort of Banarasi with some new construction, and for this reason the fort was big. There were two forts in Banarasi each populated with a large number of people. After the Gangas the Gajapatis also retained Cuttack as the Capital of their far-flung empire. When Hindu rule ended in 1568, Cuttack was occupied by Kalapahad, the General of Sulaiman Kararani.

Abul Fazl, the court historian of Akbar, gives an interesting description of Cuttack which runs as follows :—"The city of Cuttack has a stone fort situated at the bifurcation of the two rivers, the Mahanadi, held in high veneration by the Hindus, and the Kathjuri; it is the residence of the ruler and contains some fine buildings; for five or six *kos* round the fort during the rains, the country is under water; Raja Mukund Dev built here a palace with nine quarters the first was meant for elephants and their stables; the second was occupied by the artillery and the guards and residence for

attendants; the third by patrol and gate keepers; the fourth by the workshops; the fifth by the kitchen; the sixth contained the public reception rooms; the seventh; the private apartments; the eighth, the women's apartments; and the ninth, the sleeping chamber of the ruler." [5] The account of Abul Fazal shows that the fort was quite elaborate, but contrary to local belief, it was not a nine storeyed building.

Ghulam Husain Tabataba, author of the *Siyarul-Muta akhkhirin* also gives an account of the city of Cuttack and the fort of Barabati.

The fort of Barabati was situated on the Mahanadi. It was constructed of stone, bricks, mortar and lime and was surrounded by a pucca wide ditch. The City was situated between the rivers Mahanadi and Katjhuri protected by strong stone walls called *Pushta*; the width of the protective walls varied from two yards to half a yard. Both the rivers were fordable except in the rainy season when the width of the Mahanadi became two kroh while that of the other became half of it. The population of the city of Cuttack was on the bank of the Katjhuri and the distance between the Barabati fort and the city was about two kroh. The city contained houses and lofty buildings. Beyond the river Katjhuri, there was a vast open space with pleasant atmosphere, beyond this a dense forest, and chain of lofty hills. The people of Cuttack thus had the privilege to enjoy three different Types of scenery"[6].

During the Muslim rule several Muslim monuments were constructed at Cuttack[7]. A mint was also established there. The Muslim Governors built "Lalbag" on the bank of the Kathjuri. During the Muslim rule from 1568 to 1751 Cuttack served as their capital.

Jagannath Temple :

The world-famous Jagannath Temple at Puri, received the attention of Muslim chroniclers. The earliest source regarding this temple is the *Sirat i Firuz Shahi* by an anonymous writer who wrote about the achievements of Firuz Shah Tughluq. According to the *Sirat*,[8] the people of the province were polytheists; having been given to idolatry, they have erected a temple in every town; of the temples that of Jagannath was the most famous, whose importance was as Somnath on the western coast. Regarding the temple of Jagannath the *Sirat* mentions, "it is a shrine of the idolaters of the province and the worship-place of the unbelievers of the Far East (*chin wa machin*); it is the most famous of their temples and its buildings are magnificent, its walls and enclosures having been covered with bright images and figures; the appearance, dress and visage of the inhabitants of this place are different; their faces are dark and devoid of lustre while their bodies are thin and emaciated, being without much spirit and animation; on the kitchen of the temple alone, a sum of thirty thousand silver *dinars* is spent; from distant parts and far-off places, sons and daughters of the Rajas and Brahmans come to this place which also has a group of female attendants, comprising young girls called *devdasis*; there is a group of people called *Bhurza* given to nonsensical utterances: Some spill their blood in front of the deity like sacrificed animals, while others slice off their limbs; some fling themselves from a high spot into a remote place and some take a deep plunge into water from an elevated place; some burn themselves in fire"[9].

The *Haft Iqlim* of Amin Ahmad Razi also throws light on the temple of Jagannath in the 10th century. Thus Amin Razi says that " in the town of Purushottam there is a temple, the most wonderful idol of which is called Jagannath; people of India have great faith in this deity; in this temple, the Hindus inflict upon themselves

cutting wounds and cut off their tongues; but when they rub the wounded part on the idol, the wound is immediately healed. Nobody, whether he be a Hindu or a Muslim dares cause disrespect to the idol without meeting an instantaneous death"[10]. *Haft Iqlim* narrates the curious experience of a Muslim traveller in the temple of Jagannath on the basis of a booklet by the Mughul emperor Humayun. It is said that Maulana Lut fullah of Nishapur went there with a group of companions. After much pleading and supplication, they could obtain permission from the Brahmans to enter the temple on the condition that they would cause no disrespect. When they went into the temple, one of the group met an instantaneous death when he showed disrespect to the idol. The Maulana, who was smitten with grief and remorse, could not reconcile himself to the idea that an idol of stone could have such a great effect. Finally, he found out the reason that, for innumerable years, the idol had been subjected to cocentration of souls, which had produced that magical effect.[11]

The celebrated historian Abul Fazl also gives a brief description about the splendour of Jagannath and his worship. According to Abul Fazl," In the town of Purusottam on the banks of the sea stands the temple of Jagannath", the three images of Lord Krishna, his brother and sister made of sandal wood and set up there were washed six times everyday and freshly clothed ; fifty or sixty Brahman priests used to be on their feet in their service and each time (they were washed and made to don new garments) they were made an offering of large dishes of food, the leavings of which were partaken of by twenty thousand people" Abul Fazl also refers to the famous car festival of Jagannath : they construct a car of sixteen wheels which they call *Rath*, upon which the images are mounted and they believe that whosoever draws it is absolved from sin and assured of immunity from temporal distress".[12]

During the Mughal period the temple of Jagannath was one of the richest temples of India. In Jahangir's time it contained properties worth two to three crores of rupees and perhaps more. It was probably for this reason that it was plundered by Hindus and Muslims. A Rajput named Kesho Das (Keshav Das) came to the temple as a pilgrim and after offering worship, he took possession of the temple with its properties :

Ghulam Husain Salim, author of the *Rayadu's Salatin*[13] throws light of the spirit of harmony and brotherhood that prevailed at Puri. He says. "when Hindus reach Purushottam where Jagannath is, first they shave their heads like Muslims and at the first door of the shrine of Shaikh Kabir, who was a great saint of his time and whose parents were weavers, they eat and drink/food and water which is called in the language of that country *tarani*; here, in Purushottam, Hindus, unlike their practice elsewhere, eat together with the Muslims and other races; all sorts of cooked food set in the bazar, and Hindus or Muslims buy them and eat together and drink together."

KonarKa

Except Abul Fazl no medieval chronicler has given a description of the celebrated Sun Temple of Konarak. The temple was so famous that, as Hunter comments, it "wrung an unwilling tribute" from Abul Fazl. His account of the temple, as given in the *Ain-i-Akbari*, runs as follows:

"Near Jagannath is a temple dedicated to the Sun. Its cost was defrayed by twelve years revenue of the province. Even those whose judgement is critical and who are difficult to please stand astonished at its sight. The height of the wall is 150 cubits high and 19 thick. It has three portals. The eastern has carved upon it

the figures of two finely designed elephants, each of them carrying a man upon his trunk. The western bears sculptures of two horsemen with trappings and ornaments and an attendant. The northern has two tigers, each of which is rampant upon an elephant that it has overpowered. In front is an octagonal column of black-stone 50 yards high. When nine flights of steps are passed, a spacious court appears with a large arch of stone upon which are carved the sun and other planets. Around them are a veriety of worshippers of every closs, each after its manner with bowed heads, standing, sitting, prostrate, laughing, weeping, lost in amaze or in wrapt attention and following these are divers musicians and strange animals which never existed but in imagination. It is said that somewhat over 730 years ago, Raja Narasing Deo completed this stupendous fabric and left this mighty memorial to posterity. Twenty-eight temples stand in its vicinity; six before the entrance and twenty-two without the enclosure, each of which has its separate legend"[14].

Scholars arrive at different conclusions from his account. Bishan Swarup [15] observes that "there is no mention of the wheels and horses of the temple, which are its chief peculiarity, striking a common visitor at the first sight". As there is no specific reference to the main temple he concluded, "it is not unlikely that a portion of the tower had fallen before Abul Fazl got his information of the temple". Dr. K. C. Panigrahi observes", Abul Fazl's account contains nothing to indicate that it was intact by the time of his writing. No inference should therefore be made on the basis of his account to show that the temple had not fallen towards the closing part of the sixteenth century". [16] There is nothing to show that Abul Fazl personally visited the temple, and thus he cannot be expected to have left a complete and correct account of the Konarak Temple. For example his reference to the height of the wall as 150 cubits high and 19 thick is ambiguous. The positions ascribed to the guardian animals are not correct. The "two tigers" mentioned by him are really lions. The height of the octagonal column, which possibly stands for the Aruna Pillar, is not 50 yards high. The date of the temple as a work of over 730 years antiquity is not correct. We agree however, with Sterling that his account "affords a good general idea of the character of the building".[17] Abul Fazi does not make any reference to the ruin of the temple. On the contrary, in his time the temple was in a prosperous condition, and had a number of lesser temples around it. He says nothing about the state of preservation of the temple. But the description, in no way leaves the impression that the monument was then in a dilapidated condition. It is also significant that Abul Fazl does not make any reference to Kalapahar who is popularly believed to have attacked the Konarak Temple. It is said then Kalapahar attempted to desecrate the Ramachandi temple, the goddess Ramachandi cleverly avoided him. She appeared as a woman and, asking Kalapahar to wait near the door, went away with a pitcher to bring water. Kalapahar waited in vain and later realised the trick of the goddess. The tradition is so popular that it is current among the people in the form of a pithy saying[18] which gives the essence of the story. However, as pointed out by Dr. K. C, Panigrahi the same episode without the name Kalapahar occurs in the Oriya *Mahabharata*[19] of Sarala Das. In the story, Ramachandi is represented as outwitting one Bada Chudanga by leaving her shrine with a pitcher in her hand. Sarala Das flourished nearly a century before Kalapahar. Hence the episode associated with Kalapahar appears to be a later interpolation, when because of his atrocious acts people regarded Kalapahar as the evil brain behind every case of the destruction and mutilation of sacred temples and images of Orissa.

Dr. K. S. Behera
Prof. of History, Utkal University,
Vani-Vihar, Bhubaneswar.

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18. ଭଲ ରମଚଣ୍ଡୀ ଭଲରେ
କଳାପାହାଡକୁ ଦୁଆରେ ବସାଇ
ଭଲ ପାଣି ପାଇଁ ଗଲରେ

19. ମୁଦୁସୁଲୀ ରୂପେ ମା'ଗୋ ମାଠିଆ କାଖର
ମାଙ୍ଗଣା ନିମନ୍ତେ ମା'ଗୋ ହୋଇଲୁ ବାହାର
ବଡ ଚୁଡ଼ଙ୍ଗକୁ ମା'ଗୋ ଭଣ୍ଡି ତୁ ଅଇଲୁ
ହାତେହାତେ ବଢ଼ି ମା'ଗୋ ସମୁଦ୍ରେ ପଶିଲୁ

ମହାଭରତ, ମଧ୍ୟପର୍ବ, p. 76



Archival policy of the Mughals and its impact



The modern concept of Archives keeping travelled from England to India during the East India Company, yet it will not be wrong to say that India had already known the problems and had tried to solve them much earlier than European countries. In ancient times before the art of writing was introduced in India, record of thought on events was kept by memorising, The *Vedas* have been handed down from mouth to mouth not transcribed on papers or leaves. The system of recording ideas and incidents changed with the progress of civilisation and record was kept by signs, drawings, pictures or engravings on a variety of materials. With the development of ancient scripts, writing materials were introduced for the purpose of record keeping and most of the early records of India are in the form inscriptions either on metals or on stones The *Jatakas* which date back to Pre-Buddists times recorded the ideas and thoughts of men.

There is a reference in a *Jataka* that the procedure of moving three times a resolution on political matters was in vogue before the birth of Sakya muni[1]. In other Buddhist records also there are references to the manner and circumstances under which the records were created and maintained for reference, Yuan Chwang who visited India from 630-644 mentions of a record office located at Nilapita[2]. The *Arthasastra* of Kautilya (Cir 300 B. C,) and *Sukraniti* the date of which is not precisely known give a very clear conception about management of Archives. On the basis of Epigraphic evidences we know that archives organisations formed part of the Hindu Government machinery. We do not know much about the archives organisation. Under the Delhi Sultanate, but Abdul Razzaq's narrative of Vijayanagar in 1442 A. D. testifies the continuity of the archival institutions in the Country for administrative use. But of all the rulers the Mughals had a better system of record management in the centre as well as in the provinces. For this reason the Mughal Government was known to be a *Kaghjiraj* which means a Government by documents.

The *Akbaranama* of Abul Fazal gives description about the establishment of a Record Office in 1574 by Mughal Emperor Akbar[3]. Emperor Akbar had ordered that whatever emanated from the Court should be recorded with a view to giving valuable assistances to his officers. the Record Office was established on the advice of Abul Fazal who was constantly in need of official records for his writing the books *Akbarnama* and *Ain-i-Akbari.*

The Mughal Record Office was located at Fatepur Sikri, very close to the Emperor's Palace *(Mahal-i-Khas)*. The Office where the documents were kept was known as *Daftar Khana*. It had only one room measuring 28'6" in width and 44'6" in length. The room was surrounded by a pillared verandah 1'85" in width[4].

Abdul Fazal in his books *Ain-i-Akbari* has recorded that much importance was attached by Emperor Akbar to the maintenance of records[5]. Blochmann who translated *Ain-i-Akbari* in to English translates it thus:—"Keeping records is an cxcellent thing for a Government; it is even necessary for every rank of society. Though a trace of this office may have existed in ancient times, its higher objects were but recognised in the present reign. His Majesty has appointed fourteen Zealous, experienced and impartial clerks, two of whom do daily duty in rotation, so that the turn of each comes after a fortnight. Some other suitable men are selected as Supernumeraries, each of whom is appointed for one day; and if any of the fourteen be detained by an important business, this additional Person acts for him. Hence they are called *Kotal* (Supernumeraries).

"Their duty is to write down the orders and doings of His Majesty and whatever the heads of the Departments report; what His Majesty eats and drinks when he sleeps and when he rises; the etiquette in the State hall; the time His Majesty spends in the harem; when he goes general and private assemblies; the nature of hunting parties; the slaying of animans; when he marches and when he halts; the acts of His Majesty as the spirtiual guide of the nation; vows made to him; his remarks; what books he has read out to him; what alms he bestows; what presents he makes; the daily and monthly exercises which he imposes on himself; appointment to mancabs; contigent of troops; salaries; jagirs; *Irmas* money, sayurghals (rent from land); increase or decrease of taxes; contracts; sales; money transfers; *Peshkash* (tribute receipt); despatch; the issue of orders; the papers which are signed by His Majesty; the arrival of reports; the minutes thereon; the arrival of courtiers; their departure; the fixing of periods (for inspection) inspection of guards; battles, victories, and peace, obituaries of well-known persons; animal fight and the bettings on them, the dying of horses; capital Pnnishents; Pardon granted by his Majesty; The proceedings of the general assemblies; marriages; birth; *Chaugan* games, chaupar, nard. chess, card games etc; extraordinary phenomeno; the harvesty of the year; the reports on events".

"After the diary has been corrected by one of *His Majesty's* servants, it is laid before the emperor, and approved by him. The clerk then makes a copy of each report, signs it, and hands it over to those who require it as a voucher, when it is also signed by the Parwanchi, by the *Mir Anz* and by that person who laid it before His Majesty. The report in this State is called *Yaddasht* or memorandum".

"Besides, there are several copyists who write a good hand and a lucid style. They receive the *Yaddasht* when completed, and keep it with themseves, and make a proper abridgment of it. After signing it, they return this instead of the *Yaddasht*, when the abridgment is signed and sealed by the *Waqiahnawis* and the *Risalahdar*, the *Mir Arz* and the *Darogah*. The abridgement thus completed is called *Taliqah* and the writer is called *Taliqahnawis*. The Taliqah is then signed as stated above and sealed by the Minister of State".

The officer of the Mughal Government had to maintain many registers. such as copies of correspondence, nominal rolls, descriptive rolls, history of the services of officers, news letters and despatches received, as well as accounts in duplicate or triplicate, summary or full. Mughal Emperor Akbar had appointed clever, honest and

experienced writers and entrusted the *daftar* to impartial Officers who were under his immediate control. The Public Record Office or the *Daftar Khana* was under the charge of the *Diwan*. Practically all Official records (except those of technical character or containing minute details) had to be sent to his office for his inspection and storage[6]. Sarkar says the "records that had to reach the *Diwan* Office were the fund (*Tahvils*) records of two groups, viz ; *Siaha* (daily ledger or account book of receipt and disbursement) and *Awarija* (abstracts). These two heads were subdivided in to 23 & 47 sub-groups of record items"[7]. The *Diwan* being the King's minister Par *excellence,* he was incharge of the Public records Office and work of every other ministers came under his supervision.

From the above discussion it is clear that the Mughal emperors were very particular in recording faith-fully the daily business transacted in the *Durbar* and later on preserved then under the custody of a trusted minister for future reference. The minutes of the court which were being recorded by the trusted Officers were being read in the open court on the next day for confirmation. The pince that these records occupied in the administrative machinery of the State can be judged by the fact that no *Firman* could be issued unless the clerk of the court on duty certified by a reference to these records that it had actually been passed by the emperor. After this, cerificate had to be mentioned in the *Firman* itself that the *ordered* embodied in it had been pased by the emperor when such a clerk of court was on duty. In normal course preparation of the *Firman* took a long time, but the receipient of it was allowed a certified copy of the royal order in case he was in a hurry to get the same. The certified copy was issued on the basis of the orders recorded by the clerk on duty, with the supplimentary orders passed on it by the Ministry of Finance specifying the *Jagirs* that he was to receive. While presenting the certified copy before the Local Revenue officials the receipient was required to submit an affidevit, stating therein that the royal order was being prepared and would soon follow. After that he was required to execute a bond declaring there in that if the original royal orders would not come in time he would be responsible for damages for dislocation in the administration. Thereupon the Local officials would allow him to enter upon the possession of his *Jagirs*. These minutes of the Proceedings thus formed a very important part of the Mughal system of maintaining official records. Initially there does not appear to be any official secrecy observed with regard to these proceedings till the reign of Aurangzeb. As they were read on the next day for confirmation of the emperor in the open Court the agents of *Rajas* and grantees would take them down and send these through the messengers which were known as news letters. Every sheet of the news letters bore at the head the words *Akhbarat-i-Darbar*—1—*Muala* and below this the date, month and year of the Sovereign's reign was mentioned.

The royal historiographers were usually supplied with the proceedings of the Court till the reign of Aurangzeb who stopped the practice of allowing the various *Subahdars, Rajas* and royal historiographers to take down the court proceedings. It effected the quality of the non-official histories of Aurangzeb reign compiled after his death. A valuable source of information on Administration and management of Archives under the Mughal is a very rare book, named *Hedayat-ul-Qawaid* (Manual of officers duty) written by Hedayetullah Bihari in 1715[8]. It gives minute directions as to how the different officials of the Mughal Government should conduct themselves what functions they were expected to discharge, what precautions they should take and what records they should keep.[9] Another persian invaluable manuscript called *Khallan-us-Siyan* by Haider Beg provides inter-

esting information on the Mughal system of records administration. The manuscript lays down that (i) whatever was copied should be carefully compared with the original; (ii) in every register after all entries relating to a year an index of personal names should be given; (iii) all registers should be properly paginated; (*iv*) at the end of each entry some sort of sigh should be put so that no one might make any addition or alteration after the entry had been made.

The central record office under the Mughals was known as *Daftar-in-Diwan-i-Ala* where as provincial Record Offices were known as *Daftar-i-Diwan-i-Suba.* The Provincial heads were required to send their records at the end of each year according to established custom and usual practice to the central Record Office [10].

We may conclude therefore that Mughal Emperor had good system of record management for their own administrative use. There was colaboration among the creaters and conservators of records, and at the same time the users were also given all facilities to make use of the records for their writings. Abdul Fazal's *Ain-i-Akbar* and *Akbarnama* and many such Persian books, under the Mughals could be prepared on the basis of archival sources preserved in their Central Record Office (*Daftar-i-Diwan-i-Ala)* and Provincial Record Offices *(Daftar-i-Diwan-i-Suba)*.

Dr. M. P. Dash

Superintendent of Archives,
Orissa, Bhubaneswar.

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Muslim Military Administration with reference to Orissa



Though the Muslim rule in Orissa lasted from A. D. 1568 to 1751, yet the whole of Orissa was hardly brought under complete Muslim subjugation. From A. D. 1568 to 1575 the Afgans were in possession of Cuttack and they settled on the border districts to the north of river Mahanadi. Under Akbar the Mughals established their authority only on the northern portion of Orissa while the central portion was ruled by the native princes who enjoyed semi-independent status. Some of them only were given title 'Manasabadars' with ranks in the Mughal Peerage. The rest were regarded as 'Zamindars'. From Golkonda in the south the Qutb Shahis held sway over the southern extremity of the Province as far northwards as the lake Chilka. During the reign of Shahajahan, the power of the Golkonda rulers was broken by the Mughals and Qutb Shah became a loyal feudatory chief of the Mughal Emperor paying him an annual tribute.[1]. The western tract of Orissa including Sambalpur region never came into the Muslim fold.

For administrative convenience the Mughal territory of Orissa was divided into five Sarkars, viz., Jaleswar, Bhadrak, Katak, Kalinga Dandapat and Raja Mahendri. Though Orissa was detached from Bengal during the period of Jahangir yet it was entrusted to the viceroy of the adjoining province of Bengal. The head of the province under the Mughals was known as *Subahdar.* He was later on called *Nazim.* The *Subahdar* was the vice regent of the sovereign and was responsible for the executive, defence, criminal justice and general supervision.

The Gajapati Raja of Khurdha was the most important *Zamindar* of Orissa who commanded two hundred forts and thirty-one feudatory chiefs. The Raja of Khurdha was in the rank of a commander of 3,500. His own estate crowded with seventy-one *Qilahs* and the feudatory chiefs of the hilly tracts under him have one hundred twenty-nine others. The two sons of Mukundadeva were assigned respectively with the title of Raja and the rank of two hundred, Patia, Sarangagarh and Aul with Derabissi. The *Zamindars* of Keonjhar, Mayurbhanja, Bishenpur, Futrihabad, Maraingarh, Karamangarh and Nag of Baghbhum remained outside control of the Raja of Khurda. These ruling chiefs invariably kept contact with the Imperial

authority and very often disobeyed the order of the *Subahdars* in regard to the payment of tributes. They always intended to be ruled by Imperial firmans and rebelled against the *Subahdars* in time of undue interferences with their authority or encroachment in their rights.

Under the *Subahdars* or the *Nazim* the *Faujdar* held the first place as a subordinate and assistant. According to the *Ain-I-Akbari* he was to guard the country side and put down robberies and small rebellions with the help of local militia kept well equipped and in good trim under him. He was also to help in collection of tributes. So he has both the local military and Police officer in charge of a territorial military division called *Faujadari*. *Fauddars* as police officers maintained law and order in his jurisdiction, arrested all disturbers of peace and committed them to *Faujdari Adalats* for trial.

Kotwal was next to the *Faujdar* in rank. He was essentially concerned with cities and was the chief of the city police under the *Faujdar*. It was the duty of the *Kotwal* to punish all such criminals and misdemeants as were too insignificant to be admitted before the more solemn Tribunal of Durbar.

For the police administration of the rural areas the *Faujdari* was divided into two parts, i. e., the area under direct administration of the *Faujdar* and the area under the charge of the *Zamindars*. *Faujdar* had police out-posts or *Thanas* in different parts each under a *Thanadar* who carried out their police duties with the help of armed men under him.

Zamindar was the head of the Police in his area, of course under the control of the *Faujdar*. He was held responsible for prevention of theft and robbery, apprehension of criminals and restoration of stolen property. He was to make good the loss himself if the stolen property could not be recovered.

For the exercise of the powers vested in him Zamindars had to maintain a number of people under him. The servants of a Zamindar may be broadly classified under the following four heads :—

(*a*) Village staff including village watchmen

(*b*) Frontier police of a military character for resisting external aggression

(*c*) Regular police for external disorders

(*d*) Personal guards or *Burqandazes*

Since the *Zamindar* was to assist the *Faujdar* of his area with all his resources in apprehension of robbers and maintaining law and order his servants were to be kept at the disposal of the *Faujdar*.

The *Subahdars* for the governance of the occupied portions of Orissa stationed at the Barabati Fort of Cuttack in the ealier stages. Subsequently they built the Lalbag palace close to the river Kathjori for it is the abomination of the Mughals to rest or sleep under the roof of a house that another man hath built for his own honour. It is a large building laid out in a number of courts in the Morisco taste.

Pipli located midway between Cuttack and Puri also became a secondary seat of the Mughal authorities in Orissa in order to check the movements of the Raja of Khurdha. For the present we find vast ruins of a mosque, several tombs

and a residential building. A tower about 50 ft. high, 8ft. to 10ft. diameter half of which is covered in earth and rubbish and the other half with a stone stair case sort of thing leading from the bottom to the top is also noticed at this place.

From the location of villages still inhabited by the Muslims in Puri district it is evident that Military experts of Mughal Orissa had made vast preparation to guard against this dangerous route. With Pipli as vertex one line of defence extended to the south right up to Malud, a purgana near the entrance to Chilka lake while the other line of defence extended to the last right up to the sea on Kakatapur side. On the line extending from Pipli to Malud there are still existing a number of villages predominantly inhabited by Musiims—one of these villages is Ahmedpur, about 10 miles south of Pipli. At Ahmedpur there are ruins of an ancient fort. On the line from Pipli to Kakatpur is located Nepaniagarh now known as Shujagarh after the name of Shujuaddin Mohammad Khan. Here also is noticed the ruins of another fort.

The Mughal *Subahdars* stationed at Cuttack had several engagements with the Rajas of Khurdha. On many occasions they over-powered the Rajas of Khurdha under very humilating conditions. Some of the Subahdars also maintained cordial relations. During the period of Maratha depredations the Rajas of Khurdha played vital roles in supporting the cause of either powers in the exigencies of situations.

As regards the character and organisation of the Mughal army it can be said that it was Turkish in its origin and retained the Turkish character and words to the end. The army was divided into distinct groups, each under its separate commander, holding its allotted place in a duly graded series of ranks from a company to an army division. When led by a strong and able sovereign personally present in the field this habit of discipline and co-operation with other parts gave the imperial army an inestimable advantage when compared with the hords of clan levies of Hindus, each little platoon of it could silently take up its position in the line and it could shifted to a new place in the field with any change in the tide of combat, smoothly and promptly like the pawns on Chess-board.[2].

The battle formation of the Turks brought to India by the dynasty of Babur was scientific, clear-cut and effective till in later days luxury and excessive numbers ruined the entire machine. There was first, a strong vanguard of specially selected brave and well-equipped troops with artillers, before whom spread a loose screen of skirmishers (horse archers) without fire arms, advancing and falling back, without disordering the vanguard but skirting its flanks to the year, if driven hard. Behind the vanguard came the main army—Left wing, centre (the strongest in number of men and officers and inspired by the supreme commanders presence) and Right wing. And finally stood the rear-guard or more correctly Reserve (which was distinct from the baggage-guard). This simple arrangement was later on further improved by adding detached flank corps to each wing and the centre, when the total rose to unmanagable numbers[3].

The fighting force was followed by a horde of civilians, clerks, accountants, spies, news reporters, coutiers, contractors shop-keepers, dancing girls and even faquirs till the non-combatants outnumbered the soldiers by ten to one. A good distance behind the line of battle lay the camp with an escort, who did not join in the fight unless the enemy made a detour and attacked the camp.

The Mughals have rightly been credited with several inventions in the Indian mode of fighting. Following the central Asian nomads, the Mughals relied more upon their stirruped cavalry than on the war-elephants. This created a revolution in the military strategies. The horses were, no doubt employed by the Indians in the battle but in the absence of stirrups the warriors found it most difficult to manage them in the course of fighting. It was mainly useful for drawing a chariot in war, transporting the warrior or fighting small battles. With the use of stirrups the situation completely changed and the rider could now with his feet firmly in the stirrup stand up and shoot arrows, hurl lances or fire matchlocks. It was the masery of the horse facilitated by the use of the stirrup that enabled the Turks of central Asia in the 12th century to conquer India. The heroism of the individual Rajput warriors and the training of war-elephants were of no avail before the rapid manoeuvres and impetuous charges of the Turkish horsemen. With the Mughals, a new factor i. e. artillery, entered the scene. Though the machanical artillery and gun powder were known to Indians but it was Babar who effectively used the cannons in the battles of Panipat and Khanwa. Later on full-fledged *Topkhana* was established. Navy also received new impetus under the Mughals. Efforts were also made to maintain orderliness and cohesion. Rules were prescribed for entering the services, regular drills, marches, camps, etc. The chariots and outdated Indian weapons were abandoned and only those were retained which could fit in with either the then warfare or for the pomp and show of the court[4].

The Development of fire arms made the Mughal artillery very effective. The first artillery consisted of tubes clamped to short wooden beams. These beams were transported by being loaded like logs in ordinary carts, unloaded on the battle field and placed immovable each in its appointed position. Guns, mounted each on a wheeled carriage of its own, were later introduced from Europe and this convenient device was adopted in the Mughal army by Akbar. Wheels made the ordnance lighter and more mobile and thus the element of surprise in the concentration and shifting of fire power became possible. Muskets were also greatly improved as the result of the constant care of Akbar in consequence of which increase in the power of hard guns musketeers (bargandazes) began to dominate the infantry arm and ultimately displaced the foot soldiers armed with sword and spear in the Mughal army[5].

Weapons of the Mughal army generally consisted of swords, shields, bows, arrows, mace, battle-axes, spears, daggers, Knives, matchlocks and flint guns, light guns and heavy guns.

Mughal swords were both straight and curved and also single edged, doubleedged or both. *Dhup,* a variety of sword was about 4 to 5 feet long, double-edged, straight sword copied from the Deccan Sultans. *Tegha* was a curved sword. *Gaddara* was another type of sword which was shaped like the *Tegha* but abruptly became more broad and curved towards the point. Sword blades were made of iron mixed with other metal and there was so much of elasticity that it could be bent like the stave of bow. The hilts of the swords were fashioned with costly stones (very often coloured) and metals with engravings of floral devices and animal figures. The blades too have decorative devices and inscribed letters. The scabbards were made of wood and covered with velvet. Those covered with leather were painted and varnished. Metal sheaths were generally engraved. The scabbards contained hooks or rings through which the leather belt was inserted and then it was either hung round the arms or slipped into the waist belt.

The Mughal bows were both single curved and in the second variety two separate pieces were hinged with a metal grip. These were four to five feet long and made of wood, bamboo, horn, steel and sometimes of ivory. Mughal archer was generally known as *Tirandaz.*

Their mace or *Gada* consisted of a small steel rod with a single round head, *Shasper* or lung-tearer an oval-shaped head. *Gurj*, a variety of *Gada* was having double head, one above the other. They are generally 3 to 4 feet long with head three inches in diameter. Sometimes, an octagonal steel shaft is attached on the top. This variety was called *Dhara* and those having eight bladed heads with basket were known as *Gurguj*. Battle-axes of the Mughal period are in general come under the name *Tabar*. It consisted of a triangular blade with one broad cutting edge. The *Jaghnol* variety of battle-axe of this period had a pointed head with two cutting edges. The shaft of the battle-axe measured 3 to 4 feet head of the axe, 3 to 4 inches horizontally and 5 to 6 inches vertically. The shafts were beautifully decorated with gold and silver work.

Barachha (Spear) of the period represent several varieties. They are completely of metal and were very slender and light and could easily be thrown. Their average length was seven feet with the head as long as 2 feet. The blade was round, two-sided, three-sided and even more. They were normally used by the cavaliers and fixed to the saddle through iron chains. *Ballam* which was another popular variety consisted of wooden or bamboo shaft with barbed steel. Its length was about 8 feet and the blade 2 to 2½ feet. *Neza* was a cavalry lance having a small steel head in a long bamboo shaft. It was 10 to 12 feet long, held in the middle, raised above head at full length of the arm and hurled.

Jamadhara, a popular variety of dagger had a beautiful handle and a broad straight blade. The two branches of its hilt extend along the arm so as to shelter the hand and part of the arm. The blade is very thick with two cutting edges having a breadth of three inches at the hilt with a solid point of about one inch in breadth. The handle has one or more cross bars to facilitate gripping. The handle bars are very often enamelled and display decorative disigns. *Khanjar* was a bent dagger with double curve in the blade and hilt like a sword. Their hilts are normaly fashioned with ivory and costly jewels like jasper and enamelled. *Khapwa*, was another type of dagger with simple handle. *Jambwa* was just opposite to *Khapwa* in curvature with similar hilt. The handle of *Katara* was similar to that of *Jamadhara*. Its long, double edged blade was mostly curved. The blade was generally of damascened, steel and the hilt decorated with floral designs in gold and silver. The wooden sheath was mostly covered with velvet of dark colour and fitted with gold mounts. *Kard* represents Afgan weapon of a butcher's knife having total length of two or three feet of which three fourth comes under the blade. *Chagu* was the same for the ordinary class knife.

Weapons like pistol, knife, long pointed blade, etc. were generally concealed within walking sticks (*Gupti*) and profusely used during the period.

Body armours of the Mughal soldiers normally consisted of iron plates for breast, back and sides, helmet (*Top*) for the head, *Kantha sobha* (neck piece), *Kothi* (a long coat of mail under breast plate) and *Angarakha* (ordinary quilted

light fitting coat of cotton up to the knee). These armours were invariably padded with red, green and yellow velvet or silk. *Patka* a kind of belt prepared of leather or cotton was wrapped round the waist to hold weapons.

The horses engaged in regular battles were usually protected with armours. *Kajim* was a piece for the hind portion and was stitched over a quilted red cloth *artak-i-Kajim Gardani* was a frontlet, *Patta* a head stall, *inam* reins, *Zerband* martingle, *dumchi* crapper, *Khogi* saddle, *Ustak* sharbrasque. *bala tang* ornamental tassels at corners of saddles, etc. The *mohra* was an armour piece to cover the face of the horse lest it may be frightened. The chained armour for the same purpose wasl called *andhiari*. The back was covered with *pakhara*.[6]

The armour for the hand was called Dastanah and consisted of two separate steel pieces hinged together. The upper plate protects the hand from the wrist to the elbow. Velvet cloth was attached to the front to cover the fingers. Sometimes chains were stitched over a quilted velvet. It was worn round the hand and fastened with hooks. Iron stockings were simply wrapped over the shoes for protection. Like horses, elephants too in the battle field are to be protected from the enemies. Several small steel plates were fixed to a carpet and tied on to the back with the help of thick ropes. Frontlets consisted of steel plates and stitched to red cloth were also used. Wooden *howdahs* were generally placed on their backs. The hind portion was covered with chained armours.

Mughal shields were of extremely varied in nature and they came under the names of *Chirwa, Tilwa, Phari* and *Khera*. They are made of steel and hides of Sambar, buffalo, nilgai, elephant, crocodile, rhinoceros and tortoise shells. The shields were generally painted and figured with silver leaf and varnished with bossess lightly ornamented with gold. Representation of stars and crescent on their outer portion was a common feature. Their diameter ranges from 18 to 26 inches. At times they are fitted with four or six steel bosses on their surface.

Mughals introduced firearms in a late stage which came under the names of heavy cannons (*Topa*), light guns (*Gajnal, Hathnal, Shatarnal, Zamburak, Dhamaksh, Deg* and *Ghabarah*, matchlock and flint guns (*Tufang*) and several varieties of pistols.

We have large number of Mughal weapons of war in the collection of the Orissa State Museum and its branch Museum at Dhenkanal. They include several varieties of swords like *Tegha* and *Dhup*, daggers like *Jamadada, Catara,* and *Chura*, spears like *Barchcha* and *Ballam*, Shields, helmets and cannons. Some of them are also bear muslim inscription in them with artistic finish in gold and silver. The armoury collection of several local *Zamindars* and feudatory chiefs preserve large number of such weapons. For their effective use, artistic finish and quality several such weapons under different names also continued to be in use by the Maratha soldiers and army of the feudatory chiefs of Orissa in subsequent period.

For their long association with Orissa several Muslim personnel entered into military services under the Rajas. Besides the Maratha and British authorities during their occupation of Orissa engaged several of them in their armed contigents We have glaring instances of a number of Dalais and Dulbeheras who successfully resisted out side attack under the rule of Gajapati kings of Khurdha.

Dr. R. P. Mohapatra
Curator, Orissa State Museum,
Bhubaneswar

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Muslim Inscriptions of Orissa

Inscriptions constitute the unchallengeable source materials of history and culture of the past, and unmistakably record the events, achievements of the monarchs, socio-economic conditions of the time, religious fluorescences, beliefs, customs, rites, institutions, etc., which are enviable in retrieving the hoary antiquities, Their significance is highlighted all through the phases of ancient and mediaeval history of India. This paper deals with the Muslim Inscriptions of Orissa that throw a flood of light on the Hindu-Muslim culture. Though the inscriptions are not plenty in number in Orissa no systematic attempt has yet been made by the scholars to make detailed study.

The Muslim inscriptions in Arabia and Persian are available in India from the last decade of the 11th century A. D. The number and magnitude of records increased enormously in subsequent period particularly during the Mughal rule. The earliest epigraphs we found in the Qutb premises at Delhi, the Arhai Din Ka Jhonpra at Ajmer and in the tomb of Shah Nimatullah Shahid at Hansi (1).

Though Muslim political contact in Orissa started during the reign of Raja Raja III of Ganga Dynasty (A. D. 1198—1211) it embarked on a firm-footing after the death of Mukunda Deva in 1568 and continued till the Marathas in 1751 A. D. Succeeiding periods remained under the control of tha Afghans Nazins of Bengal and Mughals till she name under the Marahattas.

Since the Afghan rule in Orissa was short lived (for about three decades) and was full of warfare, possibly no monuments could have been erected. Here it may be borne in mind that most of the Muslim inscriptions so far made available are attached to the monuments (2), The inception of Muslim inscriptions in this region goes back to Dewan Bazar Mosque inscriptions in Cuttack town which datable to 1069 year Hijra equivalent to 1658 A. D. There are two Persian inscriptions in the Mosque of Dewan Bazar. The content of the first one reveals that when Mirza Jafar was the Dewan of Orissa, during the reign of Mughal Emperor Aurangzeb he laid the foundation of this Mosque in Hijri 1069, corresponding to A. D. 1658-59. From the second inscription it is known that the said Mosque was completed by Azad Mohammad in the year 1284 Amli corresponding to 1878 A. D. (3).

2. *Balu Bazar Mosque inscriptions*—The Mosque at Balubazar, popularly known as the Jumma Masjid contains three inscriptions. From the first inscription it is known that Jumma Masjid was built in the reign of Shah Alamgir (Aurangzeb) by Khan-i-Khan, Ekram Khan, who was the then Nazim of Orissa. The Mosque was completed by 1102 Hijra i. e., 1690-91 A. D. Ekram Khan also dedicated this Mosque to Shahzada Begum, the daughter of Aurangzeb. This inscription also describes Khan-i-Khan as resort of modesty, and abode of honour and chastity, brilliance of imperial dynasty and lusture of imperial throne. ([4]) From another Persian inscription it is known that the Varandah of the Mosque was built by one Mantri Mohammad Hosain by 1799 A. D.

3. *The Muhammadia Bazar Mosque Inscriptions*—The Muhammadia Bazar Mosque Inscription reveals that this mosque near Darpani House at Cuttack town was constructed by Mahammad Ali in the year 1713-1714 A. D. or 1125 Hizra.

4. There are also 4 inscriptions, two in Sadar Khan Bazar Mosque and two in Oriya Bazar Mosque at Cuttack town which throw light on the date of their construction and the persons who caused construction.

5. *The Qadam-i-Rasool inscriptions at Cuttack*—There are as many as five inscriptions at Qadam-i-Rasool known so far. The entrance of Qadam-i-Rasool is through the Naubat Khana (Constructed in 1757 A. D. by the son of Nawab Taqui Khan.) As Mr. Altaf Hussain points out the chronogrammatical formula to calculate the date of its construction. He has also provided the correct translation of the epigraph ([5]). From the inscriptions it is known that the Mosque was built by Nawab Shujaudin Mahammad Khan in the year 1130 Hijra corresponding to 1717-18 A. D. Shujauddin was humanitarian in outlook as revealed from the inscriptions. Therefore the constructions of a mosque, a water reservoir and dome in Qadam Rasul proved to be his achievements in Orissa ([6]).

6. There are also inscriptions in the Tomb stone of Azan Khan and Fateh Khan and a Muslim saint Shah Shaheed in the compound of Qadam Rasul.

7. *Persian inscriptions of Barbati Fort*—There are two inscriptions in the Barabati Fort noticed by Markham Kittoe in 1836 for the first time and published by him in the Journal of Asiatic Society of Bengal, Vol. XLII, 1938. At present both of them are lost. The inscriptions describe about one Mohan Singh in glowing terms, and when he draws his sword in battle Rustan, son of Zal is reduced to insignificance. This epigraph also says Barabati as a strong Fort with the ditch full of crocodiles.

8. *Persian inscription at Jajpur*—There is a mosque at Jajpur, adjoining the compound of the S. D. O. Office, on the roof of which are three domes. These are three Gothic doorways on the east face. Over the centre is seen a Persian inscription. According to the inscription, the tomb was erected during the reign of Abu Nasir Khan during the reign of Aurangzeb. The arithmetical calculation of the letter gives the date of the mosque to 1098 Hijri, i. e., 1686-87 A. D. ([7]).

There is also another inscription on the tombstone of Shah Daria Bokhari at Jajpur which states that the Astan was of Shah Daria Bokhari and was built by Bazg Khan in the year 1170 Amil (1764 A. D.).

9. *Persiad idscription in the Vidyadharpur*—Dr. M. A. Haque remarks that "a well had been dug in A. D. 1609 by Muhammad Taqui Bakshi at Vidyadharpur (near Cuttack town) on the side of the old Jagannath road for those of the pilgrims, who were coming in large number to Puri during the "Ratha Jatra" (Car Festival) ([8]).

10. *Persian inscriptions in the district of Puri*—The Pipli Mosque inscription states that Abdul Aziz laid the foundation of the Mosque in 1085 Hijra (1674-75 A. D.). The Mosque is at present in a ruined condition and the stone slab bearing the inscription is preserved in the local M. E. School. The Text has been edited with translation by Shri Asgar Ali([9]).

11. Another inscription is also found on the Astana of a saint at Pipli. The inscription reveals that the Darogah was completed by Mohammad Taki Khan, Subadar of Orissa in the 16th regnal year of Mohammad Shah Badshah Ghazi.

12. The Narasinghpatna Sarai inscription is an important Muslim epigraph in Orissa. This inscription reveals that in the year 1197 Fasli was erected (1191 A. D.) for the convenience of those who come and go to pay a visit to Swamin Jagannath in summer and rainy season and cyclonic weather. Ananda Kishen, Bal Kishen, sons of Rama Kishen, Pilgularan of Marcon Albion Bahadur Habas built the Sarai at village Narasinghapatna and laid out a garden and a tank and dedicated them to Swamin Jagannath([10]). There are also two other inscriptions in Oriya and Telgu which give the same meaning.

13. There is an inscription on the Mosque at Manikpatna which reveals that the structure was built by Mohammad Kamal on 11th day of month of Rajab 1193 Hijra (1779-80 A. D.).

14. The Puri Persian inscription([11]) (1′=2″×10″) now at the Asutosh Museum of Culcutta states that an enormous gateway was constructed by the slaves of Hasana in the year Hijra 1147 (1734 A. D.) during the reign of Mughal Emperor Mahammad Shah.

15. At Ichapur 16 miles from Berhampur on the high road between Berhampur and Chicacole, there are some Muslim mosques. Ichapur was under the Muslim occupation from 1560—1753. So it is natural that the place will no doubt yield more Muslim monument if surveyed properly. The existing monuments originally bore on inscription([12]).

16. There is a Persian inscription in the tomb of Kadam Rasul, Mosque. This mosque with the masonry tank and reservoir was said to have been built by Mughal Governor Mir Taki Khan([13]). The inscription is a couplet which means that the ground which contains the footprint of the prophet deserves the adoration of sages of all ages.

17. There is also another Persian inscription in Juma Mosque said to have been erected by Emperor Aurangzeb.

18. The village of Jaleswar in the north-west of the headquarters of Jaleswar has a mosque having a Persian inscription. This mosque is said to have been built by one Nawab in the 16th century([14]).

Bilingual stone inscription of the Baripada Museum—The aforesaid inscription though not Persian or Arabic in character relates to the Afghan rule in Orissa. It relates to digging of a well by Raja Basanta Manika Chanda in the time of Firoz Khan Lohani. The historical importance of the inscription lies in the fact that it is the first epigraph of Afghan period so far discovered from Orissa and gives the date of the reign of Ramachandra Deva-I. The date of the inscription is assigned to 1587 A. D.([15]). It is recorded that Raja Basanta Manik Chanda had a well dug at the place for removing the water in the hot summer days.

It is observed from the above survey that most of the inscriptions are generally found on mosques, tombs and similar sanctuaries. They give the date of their construction often with the names of the reigning monarch and the builder. Some inscriptions also record the construction of roads, tanks, granaries or rest houses as we find from the Narasimhapatna Sarai inscription in Puri district. As elsewhere in India the majority of Muslim inscriptions are written in Persian. The Muslim inscriptions prior to the fourteenth century are in Arabic character except the epigraph in the mosque at Delhi which is written in both Arabic and Persian. But later on Persian was used both for state record and in inscription. In this regard the statement of Shri D. C. Sircar is attracted here : "Arabic continued to be the language of Indo-Muslim epigraphs till the latest decades of the 13th century. But with the rise of the Khilijis, from about the beginning of the 14th century, Persian is found more frequently in epigraphical records and its popularity gradually increased, though Arabic was not totally ousted since religious inscriptions continued to be written in that language. With the establishment of Mughal rule in India in the 16th century Persian began to be generally used in state records, as well as in inscriptions and, in the first half of the 18th century, it ousted Arabic completely([16])". As stated earlier, though the Muslim contact started in Orissa during the last quarter of 12th century, the actual Muslim control was established in Orissa during the second part of the 16th century, since Persian was the court language all their inscriptions were in this language. Here it may be mentioned that availability of most of the inscriptions in the coastal districts of Orissa leads us to conclude that the Muslim contact was imperceptibly felt in the interior region. History also attests the viewpoint. Dr. Haque remarks that whole of Orissa was never brought under the Muslim rule. Therefore most of the Muslim inscriptions are discovered only from the coastal districts of Orissa comprising Cuttack, Puri, Balasore and Ganjam.

The epigraphs under our discussion refer to various eras such as Hijri, Fasli and Amil. Hijri era has been discussed in details in Ain-i-Akbari edited by J. N. Sarkar, Vol. II pp. 25-26, by Ojha in Bharatiya Prachina Lipimala, pp. 190-91 and by D. C. Sircar in Indian epigraphy. We should not go into the details of the matter. However a brief history of the use of the era in India will not be out of the context.

HIJRI ERA

The name of the era in derived from the Arabic root hijr, to be separated, to leave, and the reckoning is believed to have started from the time of the departure of Muhammad, the great founder of Islam from Mecca to Median viz., the evening of the 15th July 622 A. D. The Era was instituted by Khalifa Umr (634 — 44 A. D.) a few years after the death of Muhammad. Some authorities are of the opinion that its institution took place in the Hijri year 17. The Hijri Era is a Lunar year. The months are counted from the sight of moon after the new-moon. The twelve months of the Hijri era are known as Muharvan, Safar, etc. This Era was introduced by Muslims in India and its first use was in the legend of the bilingual coins issued by Sultan Muhhammad of Ghazm from the Mohammadpur (Lahore) mint in Hijri 418 and 419. (1027 and 1028 A. D.) ([17]).

FASLI

Muslim inscriptions also used another era known as Fasli. This Era has been introduced by Mughal Emperor Akbari which related to Fasl or Crop. Unlike the Hijri it counts solar years (Luni-Solar). There are some local variations in the use of the Fasli Era in different regions of India. In our inscriptions, under study this particular Era has been used in the persian inscription of the Narasimhapatna Sarai of Puri district.

AMLI ERA

The Amli Era has been used in the inscriptions of Diwan Bazar Mosque at Cuttack, tomb stones of Shah Daria Bokhari at Jajpur. This era was only prevalent among the mercantile and scribe-classes of Orissa. The year of this era begins from the 12th day of the month of Bhadrapada.

Sri Dasarathi Panda,
Librarian, Orissa State Museum, Bhubaneswar

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Salbeg a celebrated devotional muslim poet of Orissa



Salbeg occupies a prominent position among the devotional poets of Orissa. But no one can imagine that the saintly poet Salbeg was a Muslim by caste and his father was a great hero under the Mugal empire and a veritable fanatic. Salbeg has himself revealed his identity in some of his widely acclaimed *Bhajanas* and says "I am a *Yavana* (Muslim), my father is the son of Mugal and the mother is a daughter of a Brahmin. I am from such a family that Hindus do not even touch my water".

The poet Salbeg composed about one hundred fifty devotional songs including eight Sanskrit verses which are called *Patitapavanastaka* and there are six *Bhajanas* in Hindi and Bengali languages.

The *Bhajanas* of Salbeg have been classified into four different groups like *Bhajanas* centring round Sri Jagannath, Shri Krishna and Sri Rama, the Brahmajanana the spiritual law of life and on Siva and Shakti. These *Bhajanas* have been mostly preserved in the manuscripts of the Orissa State Museum, Bhubaneswar, in some printed materials and in vocal songs of some beggars who mainly earn their livelihood through beggings.

In the childhood Salbeg was brought up amidst Islamic Culture but getting inspiration from his mother during the time of his illness he developed a strong sense of devotion towards Bala Mukunda. Therefore he started composing *Bhajanas* describing the lovable aspects of Lord Sri Krishna. After returning from Brindavana, he composed more *Bhajanas* and *Chaupadis* on Sri Krishna's childhood activities. These are supposed to be his primary compositions.

Then he stayed at Sri Kshetra for a considerable period and after witnessing the Car Festival and other festivals of Lord Jagannath and hearing his glory from other devotees, he must have composed his *Bhajanas* based on Lord Jagannath in the second phase of his devotional career. In the last phase of his life, the poet was involved in religious as discussions concerning the mystery of the human life. He must have composed these groups of poems in the third phase of his life.

Bhajanas dedicated to Sri Krishna

Having been greatly absorbed in *Krishnarasa* Salbeg must have desired to go to Brindaban, his place of amusement. There he might have heard about the alliances of his presiding deity from the saints and seers of the place. It is but natural that he must have also desired to take his bath at Radhakunda and Shyamakunda to drink the holy water of the Yamuna and to have enjoyed a sound sleep in the *Kunjavana.* This sort of desire on the part of a person who has been saved from the clutches of death is not at all unnatural. Even though he had not visited Brindavan earlier, he could firmly contemplate in his mind the existence of Radha Krishna in the Kunjavana. Otherwise an outcast like him, would not have been able to get back his life by simply reciting the Bhajanas with great devotion and determination. Then the poet has been greatly lost in the Bala-Mukunda form of Sri Krishna. There he must have heard many anecdotes about his childhood activities. The childish behaviour of Sri Krishna towards his mother must have fascinated Salbeg. He must have, therefore composed a few *Chaupadies* on Krishna. Out of these compositions, the best one is entitled as 'Sunapua nachaire' (The good boy dances). Generally the children create a lot of problems for their mothers while they take their foods. The affectionate mother feeds the child by reciting a few sweet songs. In the poem under discussion, Yasoda his mother while feeding her child, has not only told him a number of soothing words but also has allowed him to have a round on the houses of the Gopis but Sri Krishna has been completely indifferent to all these and has been much absored in the playing.

Then Salbeg must have composed poems depicting the youth and the youthful vigour of Sri Krishna. He must have been greatly attracted by his captivating beauty the ornaments of his body and therefore his heart has been completely absorbed in Him and he has forgotton his own-self. Being charmed by his flute, he has dedicated himself at his feet. Therefore he has vividly expressed the influence in tune of Krishna's flute. Hence thinking himself as a Gopi, he has taken refuse under the flute of Sri Krishna.

He has also beautifully given a vivid description of the feelings of Chandrabati a Gopi, who was once greately charmed by the uncommon appearance of Sri Krishna and who asked her female servants about his identity. The maid servants however, had revealed the identity of Krishna the son of Nanda to Chandrabati. Salbegs' tide of devotion for Krishna has been gradually widened. He has rightly imagined the feelings of the Gopis due to the playing of the flute by Srikrishna. He has not only expressed these feelings of the Gopis in his poems but also has given a vivid description of his own devotion towards the deity. The Gopis have disobeyed their superiors and have paid no heed to the public scandals by being greatly perturbed at the playing of flute by Sri Krishna. They have lost their mental balance and sometimes being conscious have pretended to abuse Sri Krishna and his flute.

Then they sent a female messenger to Brahma, the giver of that flute to Krishna. But all their attempts failed and ultimately they had to make self surrender to Sri Krishna, the holder of that flute.

Sometimes Radha has complained against Krishna about his particular dress which creates a strong reaction and sensation in her mind. Therefore she, out of sensitiveness and wounded pride has requested Sri Krishna to give up such type of

dresses. The compositions of Salabeg in the 17th century greatly influenced the poets like Banamali and Gopal Krishna of the later period, who had also strong sense of devotional love towards Lord Sri Krishna. Even some poems of Banamali are supposed to be the original writings of Salabeg if a comparative study is to be made as to the choice of words and languages by both of them.

Thus the 'Bhajanas' of Salabeg written in the 17th century are considered as the jewels of the Oriya literature so far as their lucid language, thought and the style of music are concerned. Undoubtedly this can be considered as a glorious period of the oriya literature that was written by a poet brought up in Muslim surroundings sometimes in three hundred years before.

Salbeg and Lord Jagannath

As soon as Salbeg was cured from his illness he led the life of a saint and went to Purusottamkshetra to make his life pleasant amidst the saints and the sages. He accepted Shri Jagannath as Sri Krishna and composed his songs in his honour and dedicated himself at the lotus feet of Lord Jagannath. But son of a Mughal as he was, he was refused entrance into the Jagannath temple and was deeply remorsed. Hence he wrote alike in grief "Oh Black Eyed One, let this life be ended for being deprived of your *Darsan*. "This desire of the poet to see the Lord was, however, fulfilled during the car festival. He could see the deties in the car was overwhelmed with joy. His grief of not being permitted to enter into the temple of Jagannath due to his ex-communication from the society was hed however, removed and he was convinced that all his sins would be definitely was out on the holy sight of Lord Jagannath. Then he has suddenly developed a great fascination over the excellence of Sri Kshetra, the good fortunes of the local inhabitants, their association with the saints and the sages and specially towards the Mahaprasad, the holy food, of this great shrine. He could see the inner sights of the temple in his imaginary eyes, even through he could not enter into the main temple. He has heard a number of mythological legends about the main temple and his Lord as such has been filled with devotion. He has then offered his sinful life to him and is delighted. As revealed earlier he has accepted Jagannath as Sri Krishna and has given a vivid description of Jagannath as a cowherd boy in the Gopapur, the helder of the Gobardhan hill and the destroyer of the light demons (Astamallas).

Salbeg has also been greatly worried over the removal of Jagannath from Puri (Nilachala). On account of the repeated invasions of the Mughals, the then Gajapati of Orissa failed to protect the temple. Therefore, he advised the sevakas of the deity to shift them to a secluded place. When all arrangements were made to send the deities to that place on a bullock-cart, this became very much unbearable on the part of Salabeg and hence he sang (composed) "where are you taking Sri Jagannath? Whom shall we offer our *darsan*?. The God has been unfavourable to Orissa. His face must be covered with the sands from the bullock-cart. How shall we get *Nirmalya* (the holy food)?

Finally Salbeg decided to stay permanently at Puri to make his life purer and happier by taking the *"discarded Tulasi* from the body of that Great God. He is fully convinced that Lord Jagannath must give him shelter under his lotus feet. During his stay at Puri (Srikshetra), he was familiar with the amusements of the various incarnations of this great God and has given vent to his feelings through his Bhajanas. Jagannath was kind to him and inspired him to compose his poems.

Though Salbeg is a famous devotee of Sri Krishna a few of his 'Bhajanas' have also been dedicated in honour of Sri Rama an incarnation of Lord Vishnu. But they are very few in number. He has been greatly inspired and influenced by the devotion of Hanuman to Sri Rama and has composed a song in his honour, by imagining himself as Hanuman and offering him on his lotus-feet and importing a number of advice to Ravana through himself.

Salbeg and his Bhajanas on the 'Brahma jnana'

After composing songs in honour of Sri Krishna, Sri Jagannath and Sri Rama, when he became old age of maturity, he must have been increased by the idea of spiritual knowledge in his heart, of course, before Salabeg, Gorekhnath and the Panchasakhas had composed *'Bhajanas'* centring round the 'Anakara' and they were widely accepted by the devotees in Orissa. The Panchasakhas, Achyutananda was the foremost among the writers of this class. In all India basis, *Rai Das Tukarama, Nanak,* etc,, have composed various songs on the oneness of the soul and the supreme soul as well as the transitoriness of the world. Kavira had also composed many *'sakhis'* glorifying the service to the superiors, the oneness between Rama and Rahim opposing the superstition and by condemning the fanatics of the contemporary period. Hence we can conclude that 'Jnanamisra bhaktivada' was prevalent all through India, beginning from the Himalayas to the Cape camorin. The Panchasakhas of the 16th century Orissa laid great stress on the importance of the body in their 'bhajanas'. In this context, they have not only compared the human body with a *'broken ship'* a *milchycow, a raw pot* and with *a parrot and myna* but also have quoted various examples on the instability of the mind. But this style and thought have not been followed in the subsequent years.

Salbeg who belonged to the first part of the 17th century, was long associated with a group of devotees of the contemporary period. During this period he must have been attracted towards the worship of that Sunyabrahma. Hence in the later part of his writings, it is natural that he must have composed songs on *the true knowledge of God.*

In his Anakara Bhajanas, Salbeg has disclosed the real mystery of human life. Man comes and goes alone at the time of his birth and death. During his short stay in the world, he gets himself involved in the worldly life and becomes puzzled. Hence Salabeg advises such type of men to take shelter at the lotus-feet of Sri Krishna to be free from this busy and mortal world.

In another Bhajana, Salbeg has expressed his grief on the human beings who donot have any faith on Sri Krishna, spend their time wreckessly and therefore suffer from maximum troubles at the fag end of their life.

Salbeg has imagined the soul (Jiva) and the supreme soul (Parama) as the parrot and myna and has tried to glorify the importance of Sri Rama in the life of a human being. Otherwise, this soul like rat can one day be swallowed up by the time-like cat. Human beings never realise such important mystery of their life and hence they cannot aspire for a free and fair place in the Heaven. Thus, in almost all his bhajanas he has advised the people to realise the transitoriness of this world and side by side to dedicate themselves at the feet of Sri Rama and Sri Krishna and Sri Jagannath for the attainment of salvation and happiness in their life. Thus he has become an ideal Brahma. He has scolded his wicked mind as it desires for all worldly things and advises if to make self surrender at the feet of *Nandabala* (son of Nanda) by giving up all his association with his relatives. In one of his bhajanas he has compared the human body with a

flower lies only in being absorbed in the lotus feet of the Great God. Thus through his Anakara bhajanas Salabeg has expressed his proficiency and uncommon ability to the world, considering from all points of view.

Salbeg and his poems on Siva and Sakti

There is no evidence to prove that Salbeg was a devotee of the Devi. But from some of his bhajanas it is known that he has invocated the goddess to get the sight of that Nandabala, the son of Nanda. It may be possible that he has perhaps, been advised by a devotee of the Devi to pray to the Goddess. He has also quoted examples that the Gopis of Brajapura had invocated the goddess to get Sri Krishna in the *Dwapara* age. In his bhajana, he has designed the goddess as four handed and beautiful having been seated on a lotus-pedestal and holding a lotus its stem and the *Japamala*. This Devi of Salabega was no other than the Mangala of Kakatpur in Puri district of Orissa from the iconographic fetures of this deity it is known that She is made up of the black chloride stone and sits up in a single stone-slab used as a pitha of some six feet height. This four-handed Devi sits in Lalitasana on a blossomed lotus-pedestal with her leff thigh bending. She holds in her upper and lower right hands a full moon and Japamala (rosary) and in the left hand the lotus and its stem used as weapons. This account of Salbeg given in some two hundred and fifty years before has been corroborated by late Dr. R. C. Panda in his book "The historical importance of the River Prachi". There may be anothor reason as to the association of Salbeg with *Mangala*. Most probably during the life time of the poet, a *Navakalevar* was held. For this purpose, the sevaks had to go to Kakatpur to worship the Mangala for the reason to search out the Daru the neem long in which the new deities are to be made. It is an age-old tradition that the Daitas (Sevaks) of Jagannath temple must go out in mission in the fixed auspicious date in search of wood for Navakalevara of Shri Jagannath, Balabhadra, Subhadra and Sudarsan and propitiete the deity Mangala for her ordainment. They have the belief that only this deity has the sacredotal authority in this particular case. As ordained by her, the daitas proceed in groups to fixed directions and select trees in accordance with the insignia prescribed in puranas. Probably to see the Goddess Salabega had once gone to that place to have a *darsan* of the Devi and composed his song in Her honour. Moreover he must have established some contact with the Sakta worshippers of Orissa of the contemporary period. To feel the existence of Shri Krishna and Shri Jagannath, Salabeg must have composed his *bhajanas* in honour of the Devi, thinking himself as the Gopi of the *Dwapara age*. A few bhajanas of Salbeg has also been recently found out in which he has invocated Siva to free him from this mortal world.

Salbeg and his Language

It is needless to say that the period of Salbeg was the golden age of the oriya literature. Prior to him eminent scholars like Sarala Dasa, Balaram, Jagannath, Achyuta, Yasovanta and Ananta Das (The Five Associates), Haladhara Das, Markanda Dasa, Arjuna Dasa, Narasimha Sena etc. were born and had composed their poetical and spiritual works like. The Mahabharata the Jaga-mohana-Ramayana, the Bhagabata and the Adhyatma Ramayana etc. Under these circumstances, the rise of Salbeg as a poet can be undoubtedly regarded as an auspicious moment of the Oriya literature.

Salbeg must have learnt Urdu and Hindi from his early childhood since he was born and brought up in a Muslim family and culture. However, his mastery

over the Oriya language must have been due to the influence of his mother who originally belonged to an Oriya Brahmin family of Dandamukundapur in the district of Puri. His mother freed him from the Muslim culture and diverted his attention towards the Hindu culture. It is not unnatural that in course of time he came in contact with a number of seers and sages of the contemporary period. Many eminent vaishnava poets of Orissa like Rai Ramananda, Prataparudradeva, Jagannath Das, Madhevi Dasi, Balaram Das, etc. had composed some poems in Bengali and Brajaboli by coming in contact with Shri Chaitanyadeva and the Goswamis of Bengal. Salabega must have been influenced by all of them, Therefore, it can be undoubtedly said that Salabega was definitely aware of the Oriya, Bengali, Urdu and the Braja boli and their influence were definitely felt in most of his compositions. Of course the use of non-Oriya words in his poems are not many. However he has made use of some words from Bengali and Urbu literature. His knowledge in Bengali language was probably either due to his stay in Brindabana or his association with Shyamananda and his group of disciples in that area.

One can be easily astonished to see the mastery of Salbeg over the Oriya language. He was an expert poet in composing verses, simple, forceful and delicious, with no trace of artificiality in them. His uncommon ability on the use of appropriate words, the similies, metaphors etc. are highly appreciated by almost all readers and critics of Orissa. He has also shown his extraordinary skill in using old and indigenous word in most of his compositions.

The style of Salbeg's sentence constiuction is also highly heart touching. Learned readers will be definitely astonished to listen to the beautiful composition of words common in nature.

Thus Salbeg occupies a prominent place not only among the ideal devotees but also among the distinguished poets of Orissa. He was greatly devoted towards, Balamukunda and dedicated himself in composing songs in his honour, specially in common languages. He was more associated with the common man than the reputed persons of the society. Hence he prefered to use such languages which would be easily understood by each and all of course it does not mean that he never made use of difficult words. His writings were not completely free from Sanskritisation. He had definite command over the Sanskrit language. He was the author of the famous *'Patitapabanastakam'* which is widely in vogue all over Orissa. The style the thought and the compassionate (Prayer) of the author in the *'Patitapabanastakam'* confirm the authenticity of this supposition, which has been corroborated by the Bengali critic Babaji Sundarananda Vidyavinod in his book entitled *Srikshetra*. Without having sufficient knowledge in Sanskrit, it would have never been possible to compose such lines by a person like Salbeg, however talented he might have been.

The inhabitants of Puri (Sri Kshetra) are well acquainted with the Hindi language because of their association with the pilgrims of northern India. By coming in contact with them Salbeg must have been greatly experienced in the Brajaboli. This was a great speciality found in Salbeg.

In conclusion it can be said that Salbeg was on the whole a poet of the mass, an ideal devotee, a reformer, the creator of an age in literature and a saint and his bhajanas as such are the shinning light of the Oriya bhajana literature.

Sri Nilamani Mishra
Curator, Orissa State Museum, Bhubaneswar.

Mughal Tamasa



Tamasa means a light folk opera written in a sarcastic and numerous style. Mughal *Tamasa* is such a folk opera giving a picture of the social and political conditions during the last stage of Mughal rule when disintigration had set in and there was no discipline in Social, Political or administrative spheres. The Mughal government servants were corrupt addicted to different intoxicants and displayed utmost slackness in the performances of their duties.

The author of the *Tamasa* was Bansiballabh Goswami about whose life we have very little authentic knowledge. It is said that he was illiterate but through grace of Hatanagar Siva he became very learned. The great poet, Kali Das who was originally illiterate became a great poet through grace of Kali. Such stories relating to great poets can hardly be verified. However that may be, there is no denying the fact the Bansiballabh Goswami had acquired proficiency in Persian, Bengali, Oriya, Hindi and Sanskrit lancuages. We do not come across many men of literature with proficency in five languages.

Mughal *Tamasa* is one of the seven *Tamasas* of Bansiballabh Goswami. These Tamasas are Bhil *Tamasa,* Yage *Tamasa,* Radhakrushna *Tamasa,* Chanda *Tamasa,* Fakir *Tamasa* and Lolin-*Majabai Tamasa.*

Bansiballabh Goswami was a Bengali Brahmin of village Sangat of Bhadrak. His father was Satyanarayan Goswami, a learned Pandit. His mother was Satyabati or Arnapurna Devi. The date of his birth is not certain. According to Professor K. C. Behera he was born in 1728.[1] But this seems quite doubtful in view of the fact there is mention of the name Calcutta and Jute Mill in the *Tamasa.*[2] Calcutta became Capital of British India in 1773 A. D. and was known under that name since then. First Jute Mill was established in Calcutta area in 1850 A. D. Hence Bansiballabh Goswami flourished probably about the middle of the 19th century A. D., not in the first half of 18th century A. D.

Marhattas were very fond of *Tamasa.* During 50 years of Maratha rule in Orissa, the *Tamasas* might have become popular. So Bansiballabh might have written the aforementioned *Tamasas* on account of the popularity of *Tamasas* in that period.

Bhadrak was the Headquarters of an administrative division under the Mughals for nearly 200 years. So Muslim culture was firmly implanted in the area. There was mutual impact between Muslim and Hindu culture. Persian language was the court language, naturally Hindus wishing to serve under the Government had to learn Persian language. Some of them, like Bansiballabh acquired much proficiency in that language. The fact that Persian and Urdu have been used in the *Tamasa* indicates that people in general could understand the language.

The language used in the *Tamasa* is a Mixture of Arabic Persian and Hindu. In the *Tamasa* some verses of eminent Persian poets like Hafiz of Timurid period and Wali of 17th century have been quoted. That shows the deprh of the knowledge of Bansiballabh in Persian language.

Bansiballabh's *Tamasas* and Kavi Karna's Satyapir and other palas reflect the impact between Muslim and Hindu cultures. Fakir and Soein-Magabai *Tamasas* of Bansiballabh and Satyapir *pala* of Kavi Karna clearly indicafe the impact of Muslim culture on Hindu culture. Even today Satyapir *pala* is performed in Hindu families for the well-being and longerity of new born babis, Satyapir and Satyanarayan have been identified in this *pala,*

The main theme of Mughal *Tamasa* is the visit of a high Mughal official, Mirza Sahib, to Bhadrak. He finds every thing in a state of complete confusion. The servants of the court have addicted themselves to different intoxicants and have not attended to their duties. They are sent for and they are made to perform their duties on payment of their arrear dues. Then Mirza sahib sends for the Zamindars and demands *rashads* like *'Chhokre' bakri, 'Chhapar Khat'* etc, from them. The main character of the *tamasas* is Mughal Officer, MIrza. Through him the dramatist has given a glimpse of the character of the Mughal Officials during the state of disintegration of Mughal administration.

Mughal *Tamasa* and other tamasas are called Chaiti *Tamasa* as they are enacted before Lord Siva towards the close of the month of Chaitra. These tamasas are still performed in some parts of Bhadrak. They constitute the important cultural remains of an age when Hindu and Muslim culture had formed a common basis after long years of mutual interaction, as such these tamasas should be carefully preserved.

SHRI S. C. DE
82-Bapujinagar,
Bhubaneswar.



A study on some Muslim Legends



Orissa came under the sway of Muslim rule from 1568 to 1751. Most of the Muslim shrines were raised by the Mughal Emperors either in commemoration of some celebrated Muslim saints or for religious congregation. As there are legends connected with the Hindu shrines of this land there are legends connected with Muslim shrines also.

Religion is the expression of man's faith in God whom they believe as the creator and preserver of mankind. The God is worshipped in different names in different religious communities. Whether He is worshipped as Ishwar or Allah, all the religions of the world have the same aim of attending perfection even though practice of worships and rituals prescribed by the founders and propagators are different in different religions. For example, the religious practices and rituals prescribed in *Vedas* of the Hindus are not the same as prescribed in the Bible of Christians or in *Quran* of Muslims. Whatever may be the religious practices the people in general believe in God with a common aim of attending perfection. This has been well reflected in the life and culture of Orissa where Hindus and Muslims have been living together as brothers. As such legends connected with Muslim shrines of Orissa are popular both among Muslims and Hindus of Orissa. An attempt has been made in this paper to describe some popular Muslim legends and to correlate them with the Hindu legends.

Legend connected with the Mosque of Takht-i-Sulaiman at Alti Hill

The Mosque of Takht-i-Sulaiman is one of the most prominent and commanding spots in Orissa standing on the Alti Hill. It is a plain stone building consisting of a single room surrounded by a dome and bearing inscription in Persian on three black chlorite one over each door (now there is only one door) denoting that the building was erected in the year 1132 A. H. (1719-20 A. D.) by Shujauddin Mohammad Khan, the Orissa Deputy of the Nawab Murshid Quli Khan[1].

On the other side of the Mosque is a sacred tank, a small shallow hole in the rock. It is now dry.

The tradition connected with the building of the mosque runs as follows : On one occasion, the prophet Hazrat Sulaiman was winging his way in midair on his celestial throne, accompanied by a large number of his followers. When the hour of prayer arrived, he alighted on Naltigiri. But the throne was too heavy for the hill, and the hill was too small for the followers. Hence the hill commenced to shake and sink. The prophet became annoyed, pronounced a *Lanat* or curse upon it and repaired the precipitous rock upon which the Mosque now stands. There he addressed his prayer, and the print of his knees and fingers are pointed out on a stone which is preserved in the shrine. His followers stayed on the four peaks. No water being obtainable on the hill, the prophet struck the rock with his staff and a bubbling of pure water at once rose up, traces of which are still shown to pilgrims. The tank was said to have been full of water till Shujauddin's time but it dried up when a soldier of his army outraged the modesty of a female pilgrim to the shrine, it has never flowed since then. It is believed that when Shujauddin was marching to Cuttack he encamped at Irakpur, where he heard the voice of prayer chanted from the top of the hill at the distance of six miles. His followers became anxious to visit the shrine, but Shujauddin dissuaded them, making a vow at the same time that should his march proves successful, he would come back and pray on the spot with them. On his victorious return Shuja constructed a road up to the hill for about 2 miles in length and built a Mosque there. He also granted 60 acres of land to cover the expenses by its profit[2].

When we critically analyse the above legend, we find there the impact of Islamic tradition as well as Hindu belief. For example, in the Hindu Epic, Mahabharata it has been mentioned that the renowned hero Arjuna brought water from river Ganges by shooting an arrow on the dry surface with a view to providing sacred water to Vishma to fulfil his last wish. Similarly in the present legend also it has been mentioned that prophet Hazrat Sulaiman caused water to flow at the top of the hill where he alighted during his celestial journey by striking his staff on the ground. A Muslim pilgrim by visiting this sacred shrine usually throws a stone at the foot of the hill where the woman whose modesty was outraged by a soldier of Shujauddin and where graves of both the woman and the soldier were erected. A visitor to the place will mark a heap of stones gathered there accumulated in course of time by the above process. The practice of throwing of stones on the spot is perhaps against the soldier who according to the legend had outraged the modesty of the woman. This idea of throwing stone is the impact of Islamic ideals according to which any person who outrages the modesty of a woman should be killed in public mercilessly by throwing stones upon him. The tradition of this Islamic ideal of the Muslims of Orissa has been testified by the presence of a large accumulation of small stones on the spot. Thus the above legend is influenced by both Muslim ideals as well as Hindu belief.

Legend connected with Saiyed Ali Bukhari at Cuttack and Jajpur

It is traditionally believed that when Afghan General Kalapahad marched against Raja Mukunda Deva to capture Barapati Fort one Muslim Saint named Saiyed Ali Bukhari also accompanied him to give him moral and spiritual support. The saint displayed great valour in the seige of fort Barabati; but when its garrison was about to yield his head was severed by the sword of the enemy. His headless trunk however gave spur to his horse which carried him straight to Jajpur. Here he prayed and was sanctified and when his headless trunk set up, other saints present

there took the trunk inside and built a tomb for it. Another tomb at Cuttack in memory of the same saint was built on the spot where his head was left. In subsequent period a tomb for his horse after its death was also built at Jajpur[3]. For the Muslims of Orissa both the places are sacred and they pay due honour to the saint when they visit this tombs at Cuttack and at Jajpur. The fact is not historically correct, because we find no convincing evidences to substantiate it. But when we analyse this legend, the Puranic legend connected with the *sakti* worship of Hindu pantheon come to our mind. According to Hindu Puranic legend limbs of primordial mother were scattered at different places and all such places became *Sakta Pithas* and followers of saktism raised temples there. Should we not therefore conclude that the Muslim legend under discussion was much influnced by the Hindu legends connected with sakta worship ?

Legend connected with Saiyed Jalaluddin Bukhari of Kaipadar

Saiyed Jalaluddin Bukhari was a 18th century Muslim saint and according to local tradition was a close friend of a Hindu hermit both of whom preached their respective religious beliefs with a spirit of synthesis and harmony[4]. It is said that Bukhari Saheb was sitting in deep meditation for a pretty long time. The white ants constructed an anthill (Hunkka) around him and the saint remained hidden from the sight of the people forever. Hence the tomb of Bukhari Saheb is in shape of an anthill over which the sandal paste is sprinkled from time to time by both Hindu and Muslim devotees. It is also said that a ship of a merchant was put into trouble in an ocean. He vowed that if he would be safe he would construct the shrine of Bukhari Saheb. By the grace of God the ship was saved from storm and according to the vow the merchant constructed the shrine of the saint which still stands there. The tomb of the saint is a unique one of its kind, so to say in the whole world. The legend connected with the shrine is that when Bukhari Saheb was rapt in deep meditation white ants built a hill over him. This legend reminds us the legend connected with the name of Ratnakara, who later on became Valmiki and composed the famous Epic *Ramayana.* On the basis of the legend connected with the name of Ratnakara I am of the view that the legend connected with Bukhari Saheb was influenced by this Hindu legend.

Legend Connected with Makhdum Jahania Jahangasht at Astarang

The shrine of Pir Makhdum Jahania Jahangasht is located near Astarang on the sea beach. According to tradition, in 16th century the Muslim saint with his desciples came to India from Baghdad and after staying for some time in Bengal he came to Orissa. He visited many places in Orissa and finally settled down near Astarang.[5]

According to another tradition the saint had travelled over the length and breadth of the globe on foot. They say that he had come to Astarang and had stayed there for some time on an island not far away from the sea shore. His umbrella and wooden shoe are still there as his relics. Both Hindus and Muslimms pay their visit to that sacred place.

Different stories are heard about this shrine. A popular story now current in the area where the shrine stands is that one poor man with his only son used to visit this saint daily to offer his prayer. On the advice of the saint he had asked his son not to turn his face back while returning his home. One day out of

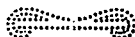
curiosity, as ill-luck would have it, the boy looked to his back and immediately after that the saint disappeared. In memory of his name the present shrine was built during the Mughal period. This story appears to have been influenced by the popular story connected with the Hindu shrine at Sakhigopal.

The study on the above legends convinces us that Orissa is a land of Hindu-Muslim cultural assimilation.

Md. Ismail Sayeedi
Archivist, Orissa State Archives,
Bhubaneswar.

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A note on preservation of Islamic Monuments in Orissa



The conquest of India by the Muslims made an effective and distinct impact on the indigenous expression of life and culture, which gave rise, among other— expression of art, also to a new style in architecture. This style incorporated not only certain need, modes and principles of construction but reflected also the religious and social needs of the adherents of Islam. Scholars have entered into controversy relating to the existence of true arch, prior to the Muslim rule in India. But incase it was familiar to indigenous architects, it was re-introduced by the Muslims and firmly implanted on the soil. The flat lintels or corbelled ceilings were replaced by arches and the spire by the dome. A sunshade or balcony was laid on cantilever brackets, fixed into and projecting from the walls, which introduced the Chhajja, Chhatris, tall towers and half domed double portals are some of the other distinguishing features of Indo Islamic architecture. Besides, a gallery is sometimes screeued off in a corner of the prayer hall. The main entrance to a mosque is as the east, and the sides are enclosed by cloisters. A tank is provided for ablutious usually in the courtyard of a mosque.

Among the Muslims the representation of living being was forbidden by scriptural injunction and so they took recourse to execution of geometrical and arabesque patterns, ornamental writing and a formal representation of plant and floral life, reflecting in its scantiness the nature of the country where Islam was born. The ornamental designs in Islamic bulidings were carved on store relief, cut on plaster, gilded, painted or inlaid.

The earliest appearance of Islamic architecture in India may be divided into five phases corresponding to five Mahammedan dynasties which prevailed in Hindusthan from the 12th to 16th centuries. They are described.

(1) Slave (Ad. 1191—1246) (2) Khalji (1290—1320)

(3) Tughlug (1320—1413) (4) Sayyid (1414—1444)

(5) Hodi (1451—1557)

The Islamic monuments of Orissa were built after 15th century A. D. The important monuments which so far exist can be ranged from C. 16th century A. D (on the basis of engraved epigraphical evidences) to C. 19th century A. D. Among these monuments mention may be made of the Bokhari Saheb Mosque at Jajpur town, Kadamb Rasool, Cuttack, town, Sahi-Mosque inside the Bara bati Fort, Sahi Mosque at Mulasingh Jhankada Bokhari Saheb Mosque inside the Kila Fort, Juma Mosque at Deriapur, P.-S. Salipur, Cuttack, Mosque in Pipli, Bhuja-khiapir at Sunahat in Balasore town and Mosque at Kaipadar.

The survey of the Musilm monuments in Bhadrak town has revealed the existence of monuments datable to C. 18th-19th century A. D.

Against protective measures for preservation of Islamic culture State Archaeology, Government of Orissa have protected and preserved the following monuments.

During the process of conservation originality of the monument is maintained. It has been found out that the Mosques are built in sand stone and bricks. The process of the conservations and renovations of the Muslim monuments differ from the Hindu monuments. Incase of Hindu monuments the conservation depend on the condition of the temple which involves dismentling strengthening the foundation stacking of stones section-wise, taking photographs in each case and resetting those during the time of conservation. But in case of Islamic monuments does not require total dismentling. We only adopt grouting, pointing, edging, under-pinning and fixation of tail-tail.

The conservation of the Islamic monuments of Orissa is done in the above method.

1. Baba Bokhari Saheb inside the Barabati Fort

This mosque was built incommemoration of Bhokari Saheb, a saint who lived in Orissa during the time of Akbar. It is a place of worship where both the Muslims and the Hindus have their combined form of worship. This system of universal worship both by the Hindus and the Muslims was introduced by 'Akbar The Great' who promulgated 'Din-illahi' system of worship through-out India. This system of worship had a great reflection in the minds of the people of Orissa.

The item of works include

(*a*) Excavation and strengthening of the foundation :

(*b*) Dismentling of the fallen wall ;

(*c*) Construction of the brick wall in south, west and east upto the height of 20'

(*d*) Construction of R. C. C. cement post numbering 27 in south, east, west directions.

(*e*) Fitting of R. C. C. Jallies around the wall measuring 432sft.

(*f*) Dismentling and renovating the followings.

2. Juma Mosque at Dariapur, P.-S. Salipur, Dist. Cuttack

This Mosque measuring 47' × 46' has four toweres on four corners. Besides there are six minerates and four small minerates joint above the roof. The western door is blocked and four other three doors are in the style of open arch system.

The following items of work have been done —

(*a*) Cleaning and excavation of the site, (*b*) Dismentling of the compound wall. (*c*) Dismentling of the front gate, (*d*) Dismentling oft he stair case,

(*e*) Removal of the plaster from outside and inside of the mosque and replastered. (*f*) Renovation of brick walls in the front gate,

(*g*) Repairing of four numbers minerates, (*h*) Renovation of the floorings,

(*i*) Renovation of stair case-railing, (*j*) Renovation of the Parapet over the gate.

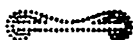
3. Sahi Mosque inside the Barabati Fort, Cuttack town

The plan of this Mosque in every respect resembles to the Bokhari Saheb Mosque in Jaipur town. With its prayer hall, five arches, three domes, double stripped cloisters which served as Madrosa are the impressive structure of this Mosque. The items of works undertaken in connection with its preservation include grouting, pointing, renovation of the domes and white washing.

We propose to declare the monuments known as the Bokahari Saheb Mosque in Jajpur town, Sahi Mosque at Jhankara, Kadam Rasool in Cuttack town and Mosque at Kaipadar, as State Protected. Simultaneously the survey of other Islamic Monuments will also be taken up Departmentally.

The survey of the Prachi valley conducted by the writer reveals that the Muslim monuments have survived until now in places like Niali, Madhava, Banamalipur, Mukunda prasadpur, Giripair Venga, Jaringa, Gasalpur, Bhangapur, Sajanagarh and Lataharana. But the most living shrine which has gained popularity, is the Mukaddam Jahania-Pitha located on the sea shore about nine miles from Kakatpur. This was established by the Mukaddam Jahania, a Muslim saint who propagated the Islamic religion and established his Pitha in this coastal region. According to one tradition, it is said that the Pitha was located inside the sea and Jahania was daily visiting the place for the performance of the religious rites. During the time of such visits wonderful incidents used to happen—such as the creation of a path of sand, right through the water during the sea from the shore to the place where he used to worship. One day his son desired to accompany him to the site. He was prohibited not to turn background while passing through the sea. But on the return Journey from the site, his son as a matter of curiosity turned backward and immediately they were drowned in deep water. As a memory of this sort of miraculous incident, people have established a Pitha on the sea-shore. But the original Pitha has not yet been traced out. Over this sandy heap at present a small cottage, made of palm leaf and bamboos has been established where two wooden sandals representing the memory of Mukaddam Jahania are being worshipped by the Muslims daily. Now it has been converted to a place of religious importance by both the Hindus and Muslims.

Shri P. K. Ray
Superintendent of Archaeology,
Orissa, Bhubaneswar



An account on Islamic Libraries in India

India first came into political contact with Muslims when Mahammad-bin-Rasim conquered Sind in 711 A. D. He followed a policy of tolerance and appointed Hindus in different spheres of administration. His political wisdom had a strong impact and served as guidelines for the successive Muslim rulers. About three centuries later, the Ghazanavide established their rule in Punjab, but in the absence of primary source materials our knowledge about their administration is incomplete. However, the Ghanavids also followed in the footsteps of the Arab conquerors of Sind and they too, appointed Hindu chiefs for the collection of revenues. India was under the sway of Sultans and Mughals for a pretty long time and the most important function of these rulers was to recommend men of learnings and merit for the state stipend so that they might devote themselves to the pursuit of knowledge. This patronage of the Sultans and Mughals had a strong impact for the development of libraries during their periods.

For the study of libraries during the Muslims and Mughal periods, we mainly depend on the Persian sources. Mention may be made in this connection of Tuzuki-Baburi, Tuzuk-i-Jahangiri, Maasir-i-Rahimi, Ain-i-Akbari, Shah Jahan Nama. History says that Jalaluddin Khiliji had established a very important library at his capital headquarters known as imperial library. The famous Muslim poet, Amir Khusrun was its librarian. Emperor, Akbar had shown special interest for imperial library. The imperial library was housed in the 1st floor of the royal palace. Separate staff were employed to look after its management. The head of the office or Department of Library was, Nazim, and next to him was Darogha and to him in next were a batch of clerks. The Nazim was usually a highly reputed learned librarian and poet. He was the officer responsible for appointment, transfer, posting, disciplinary actions on the staff. He was responsible to the Emperor directly. The Darogha-in-Kutub-Khana was the true librarian.

He was responsible for internal administration of the library as well as classification, cataloguing, indexing, maintenance, book selection, order, binding, calligraphic works, etc. He used to inspect all works of the staff under him. There was a band of clerical staff to help the Darogha-in-Kutab-Khana. Besides many artists, binders, calligraphists, painters, copysits, translators were present in the library. All the

staff were highly courtious and experienced. Mulla Pir Muhammed and Shikh Faizi were the Nazims of Akbar. Jahangir was great lover of books and paintings. He had employed Maktab Khan as Nazim for the Imperial library.

Next, Mughal India also saw many personal libraries. Sheikh Usman, Maqdum Sirajuddin and Nizam-ud-Auliya had personal libraries. Babur was a learned poet of Persian. Ghazikhan of Afghan of Punjab had his own library. Gulbadan Begum (daughter of Babur) had a library of her own. Humayun was so fond of library that he used to take library with him to the wars. He had made Sher Shah's Puruna Quila into a Library. Akbar was much fond of books. He had classified books into Arts and History. Jahangir was encouraging writers to write books. He had appointed Muktab Khan as Supdt. of Royal Library and Picture Gallary. Shaha Jahan was spending few times daily in his library. Dara Shikoh, the son of Shaha Jahan had a big library now known as the building of Delhi Polytechnic. Aurengzab was also keen lover of libraries.

Besides this, libraries were also established in educational institutions like Maktab, Madrasa. It was during Aurengajeb when Maktab and Madrasa were established all over India in places of schools, and religious institutions. Mosques were set up in place of temples. India received an impact of new culture during this period. Bidar, Khandesh, Bengal, Maharastra, Gujrat, Kashmir and other parts of India witnessed this change enormously.

After Aurengazeb, libraries were neglected and no proper importance was given. Dr. N. N. Law quotes in his book "Protomotion of learning" that Nadir Shah invaded India and carried away with him the celebrated, Imperial Library of Delhi to Persia.

The library in the Mughal India was highly developed and occupied a significant position. The promotion of culture is thus established. It may be said that this promotion of culture was possible in the presence of smooth and sound economic, social, and political atmosphere of the Mughal Empire. It is also a fact that establishment of good libraries required strong patronisation of the administrator and the head of the State.

Besides it may be said that library provides a scope for development of arts. This is evident from the appointment of illustrator, calligrapher, painter, copyist, etc. by Moghul emperors. This encourages promotion of new trade and profession. Calligraphyists, binders, Copysits, painters are the examples for this. It may be mentioned here that destruction of library is due to attacks, invasions of the foreigners who were envious of India and Indian Heritage.

The Libraries are treasure house of a nation. It is much good if proper care is effected in preserving these libraries so that our libraries do not fall. Simultaneously proper reseach be done in this field to know the organisation of Muslim libraries established during 1568 to 1751 A. D. in Orissa.

Shri B. D. Panda

Assistant Director (Library),
Directorate of Tourism, Sports and Culture,
Orissa, Bhubaneswar.

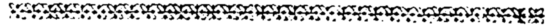


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Indo-Islamic Ideals



To-day is a critical period for mankind and the threat of nuclear war hangs overhead, as the big powers are engaged in an arms race to stock in their respective arsenals highly destructive weapons, e. g., hydrogen and neutron bombs, powerful rockets, long-range missiles, etc., one wonders if bare acquisition of knowledge and skill is a clog on the wheels of life and puts in jeopardy the survival of the entire human race. The quest for knowledge in any field will never end and wisdom alone drawn from the perennial source in the form of inspiration can moderate adaptation of knowledge acquired by research in any sphere. Satan the supreme spirit of evil was chief of the angels in the service of God and he had profound knowledge. He became arrogant, disobeyed God's command and was turned out.

Residents of Orissa love peace and the State has a fine record in sculpture, ancient architecture, fine Arts, filigree works, etc., which thrive in peace. We are led to think that never before in the history of the planet was there a greater need to pay sincere heed to the Divine Message from time to time delivered by the prophets from Adam to Mahammad (peace be on them). The Quran contains repeated references to earlier prophets. The essence of the deoctrine propounded by each one of them is the same (Mohammad did not preach an entirely new faith). All of them taught 'God is omnipresent'. omnipotent, omniscient. He is real (the rest are forms, manifestations)' Resign yourself to His will. Abraham was asked by God to do what his first wife demanded. Abraham left his wife Hazra and pet son Ismail (a baby) in a dreary, desolate desert tract now 'Mecca' Hazra asked Abraham, "in whose charge you are leaving us". Abraham replied 'God'. Verily God took care of them. Haj pilgrims throughout the ages commemorate the event. Abraham was next commanded in old age to sacrifice only son dear Ismail for the sake of God. He obeyed, but 'Gabrail' was directed to put in a goat at the time of sacrifice in Ismail's place. Muslims celebrate this sacrifice in Bakrid. Abraham was a prophet and of sterner stuff. He was commanded to do an act which an ordinary man cannot think of, so the latter arranges an inferior quadruped, viz., a goat for sacrifice, which is a symbolical act. The sacrifice of an inferior for the sake of a higher is the order of the universe. Does not a soldier lay down his life for the king ? This spirit of sacrifice in Islam manifests itself remarkably in 'Sahadat' (martyrdom). A 'sahid' in ordinary parlour is one who lays down his life for the sake of his country. Sahadat occupies first position in Islam. Holy Quran declares, 'Don't take the Sahid as dead'. He is alive though not in flesh and blood. There are several forms of Sahadat. Muslim saints have propounded that by meditation which they call 'Zikar', 'Musquiba' one

can reach a stage which is total annihiliation of self-consciousness (fana), next door to bliss (Baka) and this is a form of 'Sahadat'. The poet Iqbal says, "Fanakarde-Apni Hasti ku-Agar kuch Martaba chahe ke-dana Khak me Milkar Gul 'O' Gulzar Hota Hai". Break off tangible form if you want to be eminent as the tiny seed transforms itself into an orchard only when it is mingled with earth.

Modern Science provides some clues on this point of thought. The sum is losing on diurnal radiation more than 300,000 tons of matter per day. There, hydrogen dwindles, as helium appears. This process is accompanied by emission of huge energy. 10^{30} Kwh. of liberated subatomic energy is radiated into space from Sun every 24 hours. The process taking place in an atomic reactor is almost similar. A beam of fast particles smashes the nucleus of the tiny atom to release enormous energy. Einstein said that each gram of mass stores up 25 million kilo-watt hours.

Next Hijrat occupies a dominant position in Islam. To achieve eminence one has to pass through ordeals. All irrespective of character, ability or position have dearly loved the home and hearth and it is not an ordinary job to desert home and hearth. Never-the-less to do so far a greater cause is an accomplishment which today refugees need to realise. God in His infinite wisdom, to harden the nerves of His messengers, admits them to a chain of ordeals and they invariably get through them. Hijarat is a link in the chain, Adam and Eve were induced by Satan to touch the forbidden fruit in heaven and they were thrown off. Nooah had to resettle his family, followers and animals saved from the terrible catastrophe in the ark on new land. Prophet Abraham had to leave Babul as his people did not listen and go to Egypt via Kenan. It is he who erected 'Kaaba'.

Prophet Yousuf in Kenan was too young when his brothers put him in a well, hands and feet tied. He passed 3 days and nights in the well till he was taken out by a caravan. This boy finally became the ruler of Egypt. Prophet Younus in sheer disgust against his country-men who did not pay heed, left 'Damascus' without command of God. He was swallowed by a fish in a stream and passed forty days and nights in the dark dungeon of the belly of the fish. He incessantly bewailed and finally got pardon. The fish vomited him on the river-bed, a tree provided him shade and a deer fed him milk till he recovered. Prophet Moses left Egypt for Madain, tended schwab's goats for a decade and finally married schwab's daughter. With a pregnant wife and a heard of goats Moses returned back to Egypt on foot, passing through the terriains of Koh-i-toor. On a cold, dark, rainy, wintry night his wife got labour-pain and in search of fire Moses advanced towards Toor. There in the valley of TO A from a tree he heard the voice of God. Then he went to Egypt where he had to encounter the powerful autocrat who professed to be himself God. The autocrat with his entire army was drowned in river Nile. Lord Jesus left the Holy city for Syria with Mary. Enroute in a open field Mary expired and Jesus returned back to Jerusalem.

The prophet of Islam in the 13th year of his installation as a prophet, when he was aged 53 lunar years (he) had to leave Mecca for Medina. Some of his companions had already left for Medina. He was commanded to do so as Abu-Jahal, the Sardar of the Quaraish had engaged twenty strong from each clan, to kill the prophet. The prophet with Abu-bakar his companion left Mecca in the

3rd decade of 7th Century A. D. While leaving the prophet, like any other human being stared at the walls of the Holy Kaaba and said "Mecca how dear thou art to me. I would not leave you had not your residents forced me to go. Both had to pass three days and nights in the dark chamber of a cave called ,Soor'. God's will, a spider spread its Web on the mouth of the cave and those in pursuit were duped. He left the cave on 1st Rabil-a-wal. He arrived at Masjid 'Quba' in outskirts of Medina as guest of Hazrat Kalsum· Ayub Ansari was his host at Medina. Medina accorded him a grand reception yet. God had to console the prophet in the following terms. "He who has made it obligatory on you the dictates of the Holy Book will surely return you to Mecca" when prophet's wife wanted to know from Usil Gaffari, who later made a hijrat to Medina, the condition of Mecca 'Usel' remarked. 'The flowers and fruits of Mecca are fresh and the rocks shining. This shows the Mahajir's state of mind. The Hijri era dates from Hijrat and consists of lunar years. Eight years past the memorable Hijrat the probhet re-entered, Mecca triumphant and on camel 'Kasua' and he granted general amnesty to all persecutors. The 1st 'Firman (decree) read as follows :—

'He who renounces arms, is safe, he who closes his door is safe, he who enters Kaaba is safe.

As Abu Sufiyan was Sardar of.the Quraish the ,firman.' also read He who enters Abu-Sufiyan's house is also safe'. This Abu Sufiyan was conspicuous among the persecutors of the prophet.

As 'Sahadat', 'Hijrat' are not an ordinary man's performances a code of conduct is prescribed for all. Ramzan is considered as the holy month. The Holy Book says observe the roaza in Ramzan so that you become pious. Abstaining from food, water, sexual inter-course from dawn till sunset is roza. Man takes adequate care of the frail body all the year round, let him provide food to the Rooh (Atma) one month. Rooh does not need the food or drrink we take and abnormal temperature (out side 97 degree to 99 degree F.) and atmospheric or blood pressure does not affect it. Good thought is 'Rooh's primary food. The angels do not require cereals, protein or vitamins. They are at the pleasure of God. Can't we for some time imitate them. Piety is strength of Rooh. Roza helps to realise the pitiable condition of those who cannot afford one meal a day and their number is not small to-day. Total abstention from sensual pleasures and dedication to God is true ,Roza' which imparts piety to Rooh. Iqbal said, "Amalse Zindagi banti hai, Jannat bhi Jahannum bhi.; E Khakhi Apni fitrat me na nuri hai na nari hai".

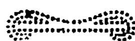
Your action will make your life heaven or hell. Man is made from dust. He is neither by nature fairy or celestial.

On completion of a months' Roza as enumerated above comes Idul-Fitre a day of rejoicing. Prophet Abraham's followers observed Idd in memory of the day when fire turned into flower when Abraham was put in glowing flames by Namrud, the followers of Younus .

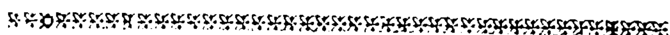
The followers of younus observed Idd on the day the prophet came out of the belly of the fish. Prophet Jesus said If Maeda' is dropped from the sky it shall be a day of Idd for us'. Truely now Idd is a day of rejoicing for him who

has observed the sanctity of Ramzan and provided his rooh with the food it requires. Muslims congregate in Idgah and in mosques for prayers on the day of Idd. He who possesses means equivalent to the value of 3 ounces of gold or 21 ounces of silver is specifically enjoined first to give 'Fitra' on behalf of himself and each of dependants at the rate of one 'saa' (252 tolas) of maize or half the quantity of wheat or its price. Close relations, well-to-do persons and the prophet's descendants are not to be given this aid. The indigent are accorded this particular aid on the day of Idd, whereas creation of 'Bait-ul-mal' and, ,Zakat' are other measures designed to improve the economy. One who is Ahal-e-Nisab, in possession of property, excluding bare necessities, of the value of 7 half tolas of gold or 52 tolas of silver is on completion of an year to set apart 1/40th of the property towards Zakat. This is an effective measure against hoarding. Though bare acquisition of knowledge is not enough, ingnorance is the root of all evil. Socrates said 'know theyslelf'. Let each of us understand each other. Muslim saints (Fakirs) have for the last 900 years expounding the above doctrines throughout the length and breadth of undivided India and by their exemplary conduct and way of life, put an indelible mark on the rich cultural heritage of this country which is a fine blend of different cultures. Many of the phrases used in courts are derived from persian. who does not know the name of Khawja Moimuddin Chisti of Ajmer (of international repute) whose shrine is visited by devotees every year from neighbouring countries. T. Abdur Rahman, Prime Minister of Malayasia flew to India for the sole purpose of paying homage to the Saint. Khawja Abdul Fateh banda-nawaz (Ellora), Khawja Nizamuddin (Delhi), Quadar-oli (Nagore) and in fact several others in every State do not need introduction. These superb personalities attracted humanity in large numbers, in their life-time as they were harvingers of solace and mitigated misery and affliction, irrespective of caste, colour or cread. They kept themselves at arms length from administration. In Orissa we find tombs of Syed Ali Bokhari at Kilamaidan, Mohammad Swaleh at Balasore, Sadak and Pahalwan-baba at Bhadrak, Ahmed Sahid at Chandabali, etc. and people celebrate Urs there annually. The famous traveller Makhdoom Jalaluddin Bokhari visited Kaipadar and Astarang in Puri district and there is a magnificent memorial and a mosque with rest houses at Kaipadar. Emerson said. 'He who can preach a better sermon, he who can give a better medicine, the world will flock to his door'. The best way to pay homage to these benefactors of mankind is to imbibe their teachings and put them in practice.

Mulla Mohammad
Advocate, Bhadrak



ହଜ୍ରେ ଅଙ୍ଗର ପ୍ରବର୍ତ୍ତନ



ପ୍ରାୟ ଦେଢ଼ ହଜାର ବର୍ଷ ପୂର୍ବେ ଆରବ ଦେଶ ଧରା ପୃଷ୍ଠରେ ଅପକର୍ମ ଲାଗି କୁଖ୍ୟାତି ଲାଭ କରିଥିଲା । ଏପରି କୌଣସି ପାପ କାର୍ଯ୍ୟ ନଥିଲା ଯାହା ସେଠାରେ କରା ଯାଉନଥିଲା । କାମ, କ୍ରୋଧ, ଲୋଭ, ମାତ୍ସର୍ଯ୍ୟ, ଛନ୍ଦ, କପଟ. ଗର୍ବ, କୁଟିଳତା ଆଦି ଅନ୍ତଃସ୍ଥ ଶତ୍ରୁ ଏବଂ ଅସତ୍ ସଙ୍ଗ, ମଦ୍ୟପାନ, ଅବୈଧ ସମ୍ଭୋଗ, ଜୁଆଖେଳ, ଅଶ୍ଳୀଳ ସଙ୍ଗୀତଗାନ, ନଗ୍ନ ଚିତ୍ର ଦର୍ଶନ ଓ ପ୍ରଦର୍ଶନ, ଯୁଦ୍ଧ ବିଗ୍ରହ ଆଦି ବାହ୍ୟ ଶତ୍ରୁ ସତେ ଯେପରି ଆରବ ବାସୀଙ୍କୁ ଗ୍ରାସ କରି ରହିଥିଲେ । ଯେଉଁ ସମାଜର ପ୍ରତ୍ୟେକ ବ୍ୟକ୍ତି, ବିଶେଷତଃ ସମ୍ଭ୍ରାନ୍ତ ଶ୍ରେଣୀର ବ୍ୟକ୍ତି, ବିଦ୍ୟା ଅର୍ଜନକୁ ଏକ ହୀନ କାର୍ଯ୍ୟ ବୋଲି ମନେ କରୁଥିଲେ ତାହା ଯେ କେତେଦୂର କୁସଂସ୍କାରାଚ୍ଛନ୍ନ ହୋଇଥିବ, ସହଜେ ଅନୁମେୟ । ସେଠାରେ ମଣିଷ ବସ୍ତୁତଃ 'ଆହାର, ନିଦ୍ରା ଭୟ ଓ ମୈଥୁନକୁ ନେଇ ପଶୁ ତୁଲ୍ୟ ଜୀବନଯାପନ କରୁଥିଲା । ଏହିପରି ଏକ ସନ୍ଧିକ୍ଷଣରେ ମହାପୁରୁଷ ମହମ୍ମଦ୍‌ଖ୍ରୀ. ଅ :୫୭୦ ରେ ସେ ଦେଶରେ ଜନ୍ମ ଗ୍ରହଣ କରିଥିଲେ । ବାଲ୍ୟ କାଳରୁ ସ୍ୱଦେଶ ବାସୀଙ୍କ ଏପରି ଦୁରବସ୍ଥା ଦେଖି ତାହାଙ୍କ ହୃଦୟ ମ୍ରିୟମାଣ ହୋଇଗଲା । ସେ ଏହାର ଦୂରୀକରଣ ଲାଗି ସର୍ବଦା ଚିନ୍ତାମଗ୍ନ ରହୁଥିଲେ ଏବଂ ପରବର୍ତ୍ତୀ କାଳରେ ଏଥିରେ ଅନେକ ସଫଳତା ଲାଭ କରିଥିଲେ ।

ମହାପୁରୁଷ ମହମ୍ମଦ ଐଶୀ ଆଲୋକରେ ଉଦ୍‌ଭାସିତ ହେବା ପୂର୍ବରୁ ତତ୍‌କାଳୀନ ସମାଜରେ ଏକ ବିଶିଷ୍ଟ ସ୍ଥାନ ଅଧିକାର କରି ସାରିଥିଲେ । ସେ ସାଧାରଣଙ୍କ ନିକଟରେ ଜଣେ ସାଧୁ, ସଚ୍ଚୋଟ, ପରୋପକାରୀ, ନ୍ୟାୟ ପରାୟଣ ତଥା ନିର୍ଭରଯୋଗ୍ୟ ବ୍ୟକ୍ତି ହିସାବରେ ପରିଚିତ ଥିଲେ । ଲୋକମାନେ ତାହାଙ୍କୁ ମହମ୍ମଦ ପରିବର୍ତ୍ତେ "ସିଦ୍ଦିକ" ଓ "ଅମିନ" (ସତ୍ୟନିଷ୍ଠ ଓ ନିର୍ଭର ଯୋଗ୍ୟ) ବୋଲି ସମ୍ବୋଧନ କରୁଥିଲେ । ନିମ୍ନୋକ୍ତ ଦୁଇଗୋଟି ଘଟଣାକୁ ଲକ୍ଷ୍ୟ କଲେ ତତ୍‌କାଳୀନ ସମାଜରେ ତାହାଙ୍କ ସ୍ଥାନ ଅକ୍ଳେଶରେ ନିରୂପଣ କରି ହେବ ।

ଏକଦା କାବ୍‌ବା ମନ୍ଦିରର କେତେକ ଅଂଶ ନଷ୍ଟ ହୋଇ ଯାଇଥିବାରୁ ଏହାର ପୁନର୍ନିର୍ମାଣ ଆବଶ୍ୟକ ହେଲା । ନିର୍ମାଣ କାଳରେ "ହଜର-ଏ-ଅସଓ୍ୱଦ୍" ନାମକ ଏକ ପବିତ୍ର ପ୍ରସ୍ତରକୁ ତହିଁରେ ସ୍ଥାପନ କରିବା ସମୟରେ ବିଭିନ୍ନ ଗୋଷ୍ଠୀ ମଧ୍ୟରେ ବିବାଦର ସୂତ୍ରପାତ ହେଲା । ସେହି ପବିତ୍ର ପ୍ରସ୍ତର ଖଣ୍ଡକୁ ସେମାନେ ଏତେ ସମ୍ମାନ ଦେଉଥିଲେ ଯେ ପ୍ରତ୍ୟେକ ଗୋଷ୍ଠୀ ଏହାକୁ ସ୍ଥାପନ କରି ଗୌରବ ଅର୍ଜନ କରିବାକୁ ଦାବୀ କରୁଥିଲେ । ଫଳରେ କୌଣସି ଗୋଷ୍ଠୀ ନିଜ ଦାବୀରୁ ଓହରି ଆସିବାକୁ ପ୍ରସ୍ତୁତ ହେଲେ ନାହିଁ ବରଂ ନିଜ ବାହୁବଳରେ କାର୍ଯ୍ୟ ସଂପାଦନ କରିବାକୁ ବଦ୍ଧ ପରିକର ହେଲେ । କ୍ରମେ ଘଟଣାଟି ସଙ୍ଗୀନ ହୋଇ ପଡ଼ିଲା ଓ ପ୍ରତ୍ୟେକ ଗୋଷ୍ଠୀ ମାନସିକ ସ୍ତରରେ ସଂଘର୍ଷ ପାଇଁ ପ୍ରସ୍ତୁତ ହେଲେ । ତନ୍ମଧ୍ୟରୁ କେତେକ ବ୍ୟକ୍ତି ସେଠାକାର ପ୍ରଚଳିତ ପ୍ରଥାନୁସାରେ ସ୍ୱହସ୍ତକୁ ରକ୍ତ ରଞ୍ଜିତ କରି ସଙ୍କଳ୍ପ କଲେ ଯେ, ନିଜର ଜୀବନ ଦାନ କରି ଉକ୍ତ ଗୌରବକୁ ନିଜ ଗୋଷ୍ଠୀ ପାଇଁ ହାସଲ କରିବେ । ସମାଧାନର କୌଣସି ସୂତ୍ର ନମିଳିବାରୁ ସେହିଠାରେ ନିର୍ମାଣ କାର୍ଯ୍ୟକୁ ବନ୍ଦ କରିବାକୁ ପଡ଼ିଲା । ସୌଭାଗ୍ୟବଶତଃ ଉପସ୍ଥିତ ଗୋଷ୍ଠୀ ମୁଖ୍ୟମାନଙ୍କ ମଧ୍ୟରୁ ଜଣୈକ ବ୍ୟକ୍ତି ଏକ ପ୍ରସ୍ତାବ ଆଗତ କଲେ ଯେ, ଯେଉଁ ବ୍ୟକ୍ତି ସର୍ବ ପ୍ରଥମେ ମନ୍ଦିର ଦ୍ୱାର ମଧ୍ୟକୁ ପ୍ରବେଶ କରୁଥିବାର ଦେଖାଯିବ ତାହାଙ୍କୁ ଏ ବିବାଦ ସମାଧାନ କରିବାକୁ ଅନୁରୋଧ କରାଯିବ ଓ ତାହାଙ୍କ ନିଷ୍ପତ୍ତିକୁ ସମସ୍ତେ ଚୂଡ଼ାନ୍ତ ଭାବେ ଗ୍ରହଣ କରିନେବେ । ଉକ୍ତ ପ୍ରସ୍ତାବ ପ୍ରତି ଉପସ୍ଥିତ ମୁଖ୍ୟମାନେ ସମର୍ଥନ ଜଣାଇ ପରବର୍ତ୍ତୀ ମୁହୂର୍ତ୍ତକୁ ଅପେକ୍ଷା କଲେ । ଠିକ ଏତିକିବେଳେ ସେମାନେ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କୁ ମନ୍ଦିର ଦ୍ୱାର ମଧ୍ୟ ଦେଇ ପ୍ରବେଶ କରୁଥିବାର ଦେଖି ଅତ୍ୟନ୍ତ ପ୍ରୀତ ହେଲେ କାରଣ ସେମାନେ ତାହାଙ୍କୁ ଆଗରୁ ଜଣେ ଜଣେ ସତ୍ୟନିଷ୍ଠ, ନ୍ୟାୟବାନ ଓ ସାଧୁ ପୁରୁଷ ବୋଲି ଜାଣିଥିଲେ । ଅନନ୍ତର ସେମାନେ ବିବାଦଟିକୁ ସେହି ମହାପୁରୁଷଙ୍କ ନିକଟରେ ଉପସ୍ଥାପନ କରି

ଏକ ନିଷ୍ପତ୍ତି କରିବା ପାଇଁ ଅନୁରୋଧ କଲେ ଓ ତାହାଙ୍କ ନିଷ୍ପତ୍ତିକୁ ସକଳ ଗୋଷ୍ଠୀ ସର୍ବାନ୍ତଃ କରଣରେ ଗ୍ରହଣ କରିବାର ସଂକଳ୍ପ ମଧ୍ୟ ପ୍ରକାଶ କଲେ । ମହାପୁରୁଷ ମହମ୍ମଦ ପରମେଶ୍ୱରଙ୍କ ନିର୍ଦ୍ଦେଶ ଅନୁଯାୟୀ ଏପରି ଏକ ନିଷ୍ପତ୍ତି କଲେ ଯେ ବିବାଦଗ୍ରସ୍ତ ସମସ୍ତ ପକ୍ଷ ଏଥିରେ ପ୍ରୀତ ଓ ଚକିତ ହେଲେ । ସେହି ମହାପୁରୁଷ ଖଣ୍ଡିଏ ଚଦର ନେଇ ତାହା ଉପରେ ଉକ୍ତ ପବିତ୍ର ପ୍ରସ୍ତରକୁ ରଖାଇଲେ । ତତ୍‌ପରେ ସବୁ ଗୋଷ୍ଠୀର ମୁଖ୍ୟମାନଙ୍କୁ ସେହି ଚଦରର ଗୋଟିଏ ଗୋଟିଏ ଅଂଶ ଧାରଣ କରି ତାହାକୁ ନିର୍ମାଣ ସ୍ଥଳକୁ ବୋହି ନେବାକୁ କହିଲେ । ତାହା ସେଠାରେ ପହଞ୍ଚାଇ ଦିଆଯିବା ପରେ ମହାପୁରୁଷ ସ୍ୱୟଂ ସେହି ପବିତ୍ର ପ୍ରସ୍ତର ଖଣ୍ଡଟିକୁ ନେଇ ଯଥାସ୍ଥାନରେ ସ୍ଥାପନ କଲେ । ଏତଦ୍ୱାରା ସହରବାସୀ ଏକ ସଙ୍କଟଜନକ ପରିସ୍ଥିତିରୁ ରକ୍ଷା ପାଇଗଲେ ।

ସ୍ୱୟଂ କୌଣସି ବିବାଦରେ ଅଂଶ ଗ୍ରହଣ କରୁ ନଥିଲେ ହେଁ ମହାପୁରୁଷ ମହମ୍ମଦ ତାହାର ସମାଧାନ ପାଇଁ ସତତ ତତ୍‌ପର ହେଉଥିଲେ । ମକ୍‌କା ନଗରୀ ଓ ତାହାର ନିକଟବର୍ତ୍ତୀ ବସତିର ବିଭିନ୍ନ ଗୋଷ୍ଠୀ ସର୍ବଦା ଦଙ୍ଗାଗୋଳରେ ମଜ୍ଜି ରହୁଥିଲେ । ବଳବାନ ସବୁବେଳେ ବଳହୀନଙ୍କ ଉପରେ ଅତ୍ୟାଗ୍ରର କରି ଆନନ୍ଦ ଲାଭ କରୁଥିଲା । ଅତ୍ୟାଗ୍ରରିତ ବ୍ୟକ୍ତିମାନଙ୍କୁ ସହାୟତା ଦେବାଲାଗି କେତେକ ଯୁବକ ଏକ ଅନୁଷ୍ଠାନ ଗଢ଼ିଥିଲେ । ମହାପୁରୁଷ ମହମ୍ମଦ ଏହି ଅନୁଷ୍ଠାନରେ ଜଣେ ସକ୍ରିୟ ସଦସ୍ୟ ଥିଲେ । ଏହି ଅନୁଷ୍ଠାନର ପ୍ରତ୍ୟେକ ସଦସ୍ୟ ନିମ୍ନୋକ୍ତ ପ୍ରକାରେ ସଙ୍କଳ୍ପ କରୁଥିଲେ :—

"ଆମ୍ଭେ ଅତ୍ୟାଗ୍ରରିତ ବ୍ୟକ୍ତିଙ୍କୁ ନିଶ୍ଚୟ ସାହାଯ୍ୟ କରିବୁଁ, ସେମାନଙ୍କ ନ୍ୟାଯ୍ୟ ଅଧିକାର ସେମାନଙ୍କୁ ଫେରାଇ ଦେବୁଁ । ଏପରିକି ସମୁଦ୍ରରେ ବିନ୍ଦୁଏ ମାତ୍ର ଜଳ ଥିବା ପର୍ଯ୍ୟନ୍ତ ଆମ୍ଭେ ସାହାଯ୍ୟ କରି ଚାଲିଥିବୁଁ । ଯଦି ଆମ୍ଭେ ତାହା ନ କରି ପାରିବୁଁ ତେବେ ନିଜ ପକ୍ଷରୁ ତାହାର କ୍ଷତି ପୂରଣ କରିବୁଁ ।"

ଅବଶ୍ୟ ମହାପୁରୁଷ ମହମଦହିଁ ଏହାକୁ ଅକ୍ଷରେ ଅକ୍ଷରେ ପାଳନକରି ପାରିଥିଲେ ।

ପରବର୍ତ୍ତୀ କାଳରେ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ଏକେଶ୍ୱର ପ୍ରଗ୍ରର ଫଳରେ ଅଧିକାଂଶ ମକ୍‌କା ନିବାସୀ ଶତ୍ରୁତା ଆଚରଣ କରିଥିଲେ । ଅବୁଜହଲ୍ ନାମକ ଜଣେ ନେତୃ ସ୍ଥାନୀୟ ବ୍ୟକ୍ତି ତାହାଙ୍କର ପ୍ରବଳ ବିରୋଧ କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ତାହାଙ୍କୁ ବାସନ୍ଦ କରିବାକୁ, ବିଭିନ୍ନ ପ୍ରକାରେ ହଇରାଣ ହରକତ କରିବାକୁ ଓ ଅସୁବିଧାରେ ପକାଇବାକୁ ଅନ୍ୟମାନଙ୍କୁ ପ୍ରବର୍ତ୍ତାଉଥିଲେ । ଏହି ସମୟରେ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କୁ ଅସୁବିଧାରେ ପକାଇବା ଲକ୍ଷ୍ୟରେ କିପରି ଉଦ୍ୟମ କରାଯାଇଥିଲା ତାହା ନିମ୍ନୋକ୍ତ ଘଟଣାରୁ ସ୍ପଷ୍ଟ ହେବ । ଏକଦା ଜଣେ ସାଧାରଣ ବ୍ୟକ୍ତିଙ୍କଠାରୁ ଉକ୍ତ ଅବୁଜହଲ୍ କିଛି ଋଣ କରିଥିଲେ । ସେ ଏହା ପରିଶୋଧ କରିବାକୁ ଅସ୍ୱୀକାର କରି ଆସୁଥିଲେ । ସେହି ଋଣଦାତା ଏ ସଂକ୍ରାନ୍ତରେ ମକ୍‌କା ବାସୀଙ୍କୁ ଗୁହାରି କରିବାରୁ କେତେକ ଦୁରାଗ୍ରହୀ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କୁ* ଅସୁବିଧାରେ ପକାଇ ଲଜ୍ଜିତ କରିବାର ଏକ ସୁଯୋଗ ପାଇଲେ । ସେମାନେ ସେହି ଋଣଦାତାଙ୍କୁ ମହାପୁରୁଷ ମହମଦଙ୍କ ନିକଟକୁ ପ୍ରେରଣ କଲେ । ସେମାନଙ୍କର ଧାରଣା ଥିଲା ଯେ ଶତ୍ରୁତା ଯୋଗୁଁ ଏକେତ ମହାପୁରୁଷ ମହମ୍ମଦ ଅବୁଜହଲ୍‌ଙ୍କ ନିକଟକୁ ଯିବେ ନାହିଁ ବା ଯଦି ଯାଆନ୍ତି ତେବେ ଅବୁଜହଲ୍‌ଠାରୁ ନିଶ୍ଚୟ ଅପମାନ ପାଇ ଫେରି ଆସିବେ । ଫଳରେ ସେମାନେ ଆନନ୍ଦିତ ହେବେ । କିନ୍ତୁ ଯେତେବେଳେ ସେହି ଋଣଦାତା ମହାପୁରୁଷଙ୍କ ନିକଟରେ ନିଜର ଦୁଃଖ ଜଣାଇଲା । ସେ ତତ୍‌କ୍ଷଣାତ୍ ତାହାର ଦାବୀ ହାସଲ କରିବାକୁ ବାହାରି ପଡ଼ିଲେ । ମକ୍‌କା ବାସୀ ସେହି ଦୁଷ୍ଟବୁଦ୍ଧି ସଂପନ୍ନ ବ୍ୟକ୍ତିମାନେ ଆଗ୍ରହରେ ଏ ବିଷୟ ଲକ୍ଷ୍ୟ କରୁଥାନ୍ତି । ମହାପୁରୁଷ ମହମ୍ମଦ ଋଣକର୍ତ୍ତା ଅବୁଜହଲ୍‌ଙ୍କୁ ବାହାରକୁ ଡ଼କାଇଲେ ଓ ଋଣ ଓ ପରିଶୋଧ କରିବାକୁ ଅନୁରୋଧ କଲେ । ଆଶ୍ଚର୍ଯ୍ୟର ବିଷୟ ଅବୁଜହଲ୍ ବିନା ବାକ୍ୟ ବ୍ୟୟରେ ସ୍ୱଗୃହକୁ ଫେରି ଯାଇ ଋଣ ଦାତାଙ୍କର ସକଳ ଋଣ ପରିମାଣ ଘେନି ଆସିଲେ ଓ ପରିଶୋଧ କରିଦେଲେ । ପ୍ରତୀକ୍ଷ୍ୟମାଣ ମକ୍‌କା ବାସୀଙ୍କୁ ଏହା ଆହୁରି ଆଶ୍ଚର୍ଯ୍ୟ ବୋଧ ହେଲା । ଯେଉଁ ବ୍ୟକ୍ତି ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ପ୍ରତି ଭୀଷଣ ଶତ୍ରୁତା ଆଚରଣ କରିବାକୁ ଅନ୍ୟମାନଙ୍କୁ କୁପ୍ରବର୍ତ୍ତନା ଦେଉଥିଲା, ସେହି ବ୍ୟକ୍ତି କିପରି ନିସଙ୍କୋଚରେ ଓ ଅବିଳମ୍ବେ ଋଣ ପରିଶୋଧ କରିଦେଲା ଓ ତଦ୍ୱାରା ତାହାଙ୍କୁ ଉପଯୁକ୍ତ ମର୍ଯ୍ୟାଦା ଦେଲା, ଏହା ସେମାନଙ୍କ ପକ୍ଷରେ ବୁଝିବା କଷ୍ଟକର ହେଲା । ତେଣୁ ସେମାନେ ଅବୁଜହଲ୍‌ଙ୍କୁ ଏ ବିଷୟରେ ପ୍ରଶ୍ନ କଲେ । ଅବୁଜହଲ କହିଲେ—"ମୁଁ ଈଶ୍ୱରଙ୍କ ନାମରେ ଶପଥ ପୂର୍ବକ କହୁଅଛି ଯେ ମୁଁ ଯାହା କଲି ତୁମ୍ଭେମାନେ ମୋ ସ୍ଥାନରେ ଥିଲେ ତାହାହିଁ କରିଥାନ୍ତ । ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ଦୁଇ ପାର୍ଶ୍ୱରେ ଦୁଇଟି ପାଗଳ ଓଟ ମୋ ଉପରକୁ ଲମ୍ଫ ପ୍ରଦାନ କରିବାକୁ ଉଦ୍ୟତ ହେଉଥିବାର ମୁଁ ଦେଖିବାକୁ ପାଇଲି । ତେଣୁ ମୁଁ ଭୟରେ ଗୃହ ମଧ୍ୟକୁ ପଳାୟନ କଲି ଓ ଋଣ ପରିଶୋଧ କରି ଦେଲି ।"

ଏହା ଅବଶ୍ୟ ଏକ ଅଲୌକିକ ଘଟଣା । ଦୁଇଟି ପାଗଳ ଓଟ ମହାପୁରୁଷଙ୍କ ସହିତ ଥିବାର ଅବୁଜହଲଙ୍କ ବ୍ୟତୀତ ଅନ୍ୟ କାହାକୁ ଦେଖାଗଲା ନାହିଁ । ଏଥିରୁ ପ୍ରତିପାଦିତ ହେଲା ଯେ ମହାପୁରୁଷଙ୍କୁ ସମ୍ମାନ ଦେବା ପରମେଶ୍ୱରଙ୍କ ଅଭିଳାଷଥିବାରୁ ଏପରି ଏକ ଭୟଙ୍କର ଆଶ୍ଚର୍ଯ୍ୟଜନକ ଦୃଶ୍ୟ ଦୋଷୀ ସମ୍ମୁଖରେହିଁ ପ୍ରଦର୍ଶିତ ହେଲା ।

ସ୍ୱଦେଶବାସୀଙ୍କ ପାଇଁ ଯାହାଙ୍କର ହୃଦୟ ସର୍ବଦା ବିଦାରିତ ହେଉଥିଲା ଓ ଯାହାଙ୍କର ପ୍ରାଣ କାନ୍ଦି ଉଠୁଥିଲା ଓ ଯେଉଁମାନଙ୍କ ପାଇଁ ସେ ଦିନ ଦିନ ଧରି ଗାର-ଏ-ହିରା ନାମକ ଏକ ଗୁମ୍ଫାରେ ପରମେଶ୍ୱରଙ୍କଠାରେ ବିକଳ ପ୍ରାର୍ଥନା କରୁଥିଲେ, ଏକେଶ୍ୱର ବାଦର ପ୍ରଚାରପରେ ସେହିମାନଙ୍କଠାରୁ ତାହାଙ୍କୁ ବହୁ ଦୁଃଖ କଷ୍ଟ ସହ୍ୟ କରିବାକୁ ପଡ଼ିଲା । ଏକେଶ୍ୱର ବାଦର ପ୍ରଚାର ଯେତିକି ଯେତିକି ଆଗେଇ ଚାଲିଥାଏ ଓ ନୂଆ ନୂଆ ଲୋକେ ଯେତିକି ଯେତିକି ସଂଖ୍ୟାରେ ଏହି ନୂତନ ଧର୍ମକୁ ଗ୍ରହଣ କରି ଚାଲିଥାନ୍ତି ଶତ୍ରୁତା ସେତିକି ସେତିକି ବଢ଼ି ଚାଲିଥାଏ । ପ୍ରଥମେ ମହାପୁରୁଷଙ୍କ ଉପରେ ଲୁଚି ଛପି ଅତ୍ୟାଚାର କରାଯାଉଥିଲା । କିନ୍ତୁ ପରେ ପ୍ରକାଶ୍ୟରେ ତାହା କରାଗଲା । ଥଟ୍ଟା, ଟାପରା, ଗାଳି ଗୁଲଜଠାରୁ ଆରମ୍ଭ କରି ଦୈହିକ କଷ୍ଟ ଦେବା ଏକ ଦୈନନ୍ଦିନ ବ୍ୟାପାର ହୋଇଗଲା । ଏ ପ୍ରକାର ଅତ୍ୟାଚାର କେବଳ ମହାପୁରୁଷଙ୍କ ପ୍ରତି ସୀମିତ ନଥିଲା ବରଂ ତାହାଙ୍କର ଅନୁଚରବର୍ଗଙ୍କପ୍ରତି ମଧ୍ୟ ଅତି ତୀବ୍ରତା ସହିତ ବ୍ୟାପ୍ତ ଥିଲା । ସର୍ବୋପରି ଯେଉଁ କ୍ରୀତଦାସମାନେ ତାହାଙ୍କ ପ୍ରଚାରିତ ଧର୍ମ ଗ୍ରହଣ କରିଥିଲେ ମାଲିକମାନେ ସେମାନଙ୍କ ଉପରେ ଅକଥନୀୟ ଅତ୍ୟାଚାର କରୁଥିଲେ ଓ କେତେକଙ୍କୁ ଜୀବନରେ ମାରି ଦିଆଯାଉଥିଲା । ଅତ୍ୟାଚାର ସହ୍ୟ କରି ନ ପାରି ଅନେକ ଦେଶତ୍ୟାଗ କରି ଚାଲି ଯାଇଥିଲେ । ବସ୍ତୁତଃ ଖ୍ରୀ ୬୨୨ ବେଳକୁ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ଅଧିକାଂଶ ଅନୁଗାମୀ ମକ୍କା ସହର ପରିତ୍ୟାଗ କରି ସାରିଥିଲେ । ରହି ଯାଇଥିଲେ ଅଳ୍ପ କେତେକ ଅନୁଗାମୀ ଓ ଅନ୍ୟ କେତେକ କ୍ରୀତଦାସ ଯେଉଁମାନେ କି ନିଜ ନିଜ ମାଲିକଙ୍କଠାରୁ ମୁକ୍ତି ପାଇ ନଥିଲେ । ଅତ୍ୟାଚାର କରି କରି ଥକି ପଡ଼ିବାରୁ ସେମାନେ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କୁ ପ୍ରଲୋଭିତ କରିବାକୁ ଚେଷ୍ଟା କଲେ । ଏକେଶ୍ୱର ବାଦର ପ୍ରଚାର ପରିତ୍ୟାଗ କଲେ ସେମାନେ ତାହାଙ୍କୁ ସେ ଦେଶର ରାଜା କରିବାକୁ, ସୁନ୍ଦରୀ ସ୍ତ୍ରୀ ବିବାହ କରାଇ ଦେବାକୁ ଓ ପ୍ରଚୁର ଧନଦୌଲତ ଦେବାକୁ ପ୍ରସ୍ତାବ କଲେ । ମାତ୍ର ମହାପୁରୁଷ ଏପରି କୌଣସି କଥାରେ ଭୁଲିଲେ ନାହିଁ । ପରିଶେଷରେ ମକ୍କା ବାସୀଙ୍କୁ ତାହାଙ୍କୁ ହତ୍ୟା କରିବାକୁ ଏକ ଗୋପନ ସିଦ୍ଧାନ୍ତ ଗ୍ରହଣ କଲେ ଓ ତାହାକୁ ଶୀଘ୍ର କାର୍ଯ୍ୟରେ ପରିଣତ କରିବାକୁ ସମସ୍ତ ଆୟୋଜନ କଲେ । ମାତ୍ର ପରମେଶ୍ୱର ଆଶୁ ବିପତ୍ତିର ସନ୍ଧାନ ଦେବା ସଙ୍ଗେ ସଙ୍ଗେ ତୁରନ୍ତ ଦେଶତ୍ୟାଗ କରିବାକୁ ସେହି ରାତ୍ରିରେ ମହାପୁରୁଷ ମହମଦଙ୍କୁ ନିର୍ଦ୍ଦେଶ ପ୍ରଦାନ କଲେ । ସୁତରାଂ ସେ ନିଜର ବିଶ୍ୱସ୍ତ ଅନୁଚର ଅଲିଙ୍କୁ ନିଜ ଶେଯରେ ଶୁଆଇ ଦେଇ ଓ ଅନ୍ୟତମ ବିଶିଷ୍ଟ ଅନୁଚର ଅବୁ ବକରଙ୍କୁ ସଙ୍ଗରେ ଧରି ରାତ୍ରିର ଅନ୍ଧକାର ମଧ୍ୟରେ ମକକା ନଗରୀ ପରିତ୍ୟାଗ କଲେ ।

ଜନନୀ ଓ ଜନ୍ମଭୂମି ସ୍ୱର୍ଗଠାରୁ ବଡ଼ । ପ୍ରିୟ ଜନ୍ମଭୂମିକୁ ପରିତ୍ୟାଗକରି ଚାଲିଯାଇଥିବାରୁ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ମନରେ ଭୀଷଣ କଷ୍ଟ ହେଲା । ସେ ସେହି ରାତ୍ରିର ଅନ୍ଧାର ମଧ୍ୟରେ ସହର ଉପକଣ୍ଠରେ ଏକ ଉଚ୍ଚ ସ୍ଥାନରେ ଦଣ୍ଡାୟମାନ ହୋଇ ମକ୍କା ନଗରୀକୁ ସମ୍ବୋଧନ କରି ଏହିପରି କହିଲେ—

> "ହେ ମୋର ପ୍ରିୟ ମକ୍କା ନଗରୀ । ତୋର ବାସିନ୍ଦାମାନେ ମୋତେ ତୋ ପାଖରେ ରଖାଇଦେଲେ ନାହିଁ, ତେଣୁ ମୁଁ ଆଜି ତୋଠାରୁ ଦୂରେଇ ଯାଉଛି ।"

ଦେଶାନ୍ତର ଗମନ ଉଦ୍ଦେଶ୍ୟରେ ଯେତେବେଳେ ମହାପୁରୁଷ ମହମ୍ମଦ ସ୍ୱଗୃହରୁ ବାହାରି ଆସିଲେ ସେତେ-ବେଳେ ଗୃହ ସମ୍ମୁଖରେ ଶତ୍ରୁପକ୍ଷ ତାହାଙ୍କୁ ହତ୍ୟା କରିବା ଉଦ୍ଦେଶ୍ୟରେ ଏକତ୍ରିତ ହୋଇ ସାରିଥାନ୍ତି । ଅଥଚ ସେହି ମହାପୁରୁଷ ଯେତେବେଳେ ତାହାଙ୍କ ଆଖି ଆଗରେ ପ୍ରସ୍ଥାନ କଲେ ସେମାନେ ତାହାଙ୍କୁ ଆକ୍ରମଣ କରିବା ତ ଦୂରର କଥା ବରଂ ମହାପୁରୁଷଙ୍କୁ ଅନ୍ୟ ଜଣେ ବ୍ୟକ୍ତି ବୋଲି ଧାରଣା କଲେ ଓ କାଳେ ସେହି ବ୍ୟକ୍ତିଠାରୁ ମହାପୁରୁଷ ମହମ୍ମଦ ହତ୍ୟା ଷଡ଼ଯନ୍ତ୍ରର ସଂବାଦ ପାଇଯିବେ ଏହି ଆଶଙ୍କାରେ ନିଜକୁ ଲୁକ୍କାୟିତ କଲେ । ଫଳରେ ମହାପୁରୁଷ ମହମଦ ନିର୍ବିଘ୍ନରେ ଗୃହତ୍ୟାଗ କରିପାରିଥିଲେ ।

'ଯାହାକୁ ରଖିବେ ଅନନ୍ତ, କି କରି ପାରେ ବଳବନ୍ତ' । ସ୍ୱଗୃହ ତ୍ୟାଗକରି ମହାପୁରୁଷ ମହମ୍ମଦ ଅବୁବକରଙ୍କ ସହିତ ମକ୍କା ସହରରୁ ପ୍ରାୟ ୪ ମାଇଲ ଦୂରରେଥିବା ଏକ ଗୁମ୍ଫାରେ ଆତ୍ମଗୋପନ କଲେ । ଏହି ଗୁମ୍ଫାର ନାମ "ଗାର-ଏ-ଷୋର" । ଯେତେବେଳେ ମକାବାସୀ ଶତ୍ରୁପକ୍ଷ ଜାଣିବାକୁ ପାଇଲେ ଯେ ମହାପୁରୁଷ ମହମ୍ମଦ ତାହାଙ୍କ କବଳରୁ ଖସି ଯାଇଛନ୍ତି, ସେମାନେ ତୁରନ୍ତ ଚତୁର୍ଦ୍ଦିଗକୁ ତାହାଙ୍କୁ ଅନୁସନ୍ଧାନ କରିବା ପାଇଁ ଲୋକ

ପଠାଇଲେ । ସେମାନେ ସେହି ଲୋକମାନଙ୍କ ସହିତ ଅଭିଜ୍ଞ ପାଦଚିହ୍ନଟକାରୀ (ଖୋଜୀ) ମାନଙ୍କୁ ମଧ୍ୟ ପ୍ରେରଣ କଲେ । ଅନନ୍ତର କେତେକ ସନ୍ଧାନକାରୀ ଉପରୋକ୍ତ ଗାର-ଏ-ଷୋର ନିକଟରେ ପହଞ୍ଚିଲେ । ପଦ ଚିହ୍ନଟକାରୀ ଘୋଷଣା କଲେ ଯେ (ମହାପୁରୁଷ) ମହମ୍ମଦ ଏକେତ ଏହି ଗୁଂଫାରେ ଆତ୍ମ ଗୋପନ କରିଛନ୍ତି । ଅଥବା ସ୍ୱର୍ଗକୁ ଆରୋହଣ କରି ସାରିଛନ୍ତି । ଏପରି ଘୋଷଣା ଶୁଣି ଆବୁବକରଙ୍କ ହୃଦୟ ଭୟରେ କମ୍ପି ଉଠିଲା ଓ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ଜୀବନ ରକ୍ଷା ହୋଇ ପାରିବ ନାହିଁ ବୋଲି ଅଙ୍କିତ ହୋଇ ପଡ଼ିଲେ । ଅବୁବକରଙ୍କ ଏପରି ଅବସ୍ଥାକୁ ଲକ୍ଷ୍ୟକରି ମହାପୁରୁଷ କହିଲେ "ଅବୁବକର, ଭୟ କରନାହିଁ । ଆମ୍ଭେ ଏଠାରେ ଦୁଇ ଜଣ ଅଛେ ବୋଲି ମନେ କରନାହିଁ । ପ୍ରକୃତରେ ଆମ୍ଭେ ଏଠାରେ ତିନିଜଣ ଅଛେ" । ଏ ବିଷୟ କହିବାର ତାତ୍ପର୍ଯ୍ୟ ହେଉଛି ସେମାନଙ୍କ ସହିତ ପରମେଶ୍ୱର ମଧ୍ୟ ସେଠାରେ ଉପସ୍ଥିତ ଅଛନ୍ତି । ସନ୍ଧାନକାରୀ ଦଳ ପାଦ ଚିହ୍ନଟକାରୀଙ୍କ ଏଭଳି ଘୋଷଣାକୁ ହସରେ ଉଡ଼ାଇ ଦେଲେ । ସେମାନଙ୍କର ଆଦୌ ହୃଦବୋଧ ହେଲା ନାହିଁ ଯେ ଏପରି ଏକ ଖୋଲା ଗୁଂଫାରେ ଏବଂ ଯେଉଁଠାରେ ସାପ ବିଛା ଆଦି ବିଭିନ୍ନ ପ୍ରକାର ସରିସୃପ ଚଳପ୍ରଚଳ କରୁଛନ୍ତି ସେଠାରେ କଣ କେହି ନିଜକୁ ଲୁଚାଇ ରଖିପାରେ । କେହି ଜଣେ ହେଲେ ଉକ୍ତ ଗୁଂଫା ଭିତରକୁ ଦୃଷ୍ଟିପାତ ନ କରି ଅନ୍ୟ ଦିଗରେ ଅଧିକ ଅନୁସନ୍ଧାନ ପାଇଁ ଚାଲିଗଲେ ।

ସେଠାରେ ଦୁଇଦିନ ଆତ୍ମ ଗୋପନ କରିବା ପରେ ମହାପୁରୁଷ ମହମଦ ମଦିନା ନାମକ ସହରକୁ ଗମନ କଲେ । ଶତ୍ରୁ ପକ୍ଷଙ୍କ ଅନୁସନ୍ଧାନ କାର୍ଯ୍ୟ ତଥାପି ଚାଲିଥାଏ । ମହାପୁରୁଷ ମହମ୍ମଦ" ମଦିନା ଉପକଣ୍ଠରେ ପହଞ୍ଚିବା ବେଳକୁ ଜଣେ ଅନୁସନ୍ଧାନକାରୀ ତାହାଙ୍କୁ ଦୂରରୁ ଦେଖିବାକୁ ପାଇଲେ । ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କୁ ଧରାଇ ଦେଲେ । ଶତ୍ରୁପକ୍ଷ ପ୍ରଚୁର ଅର୍ଥ ପୁରସ୍କାର ସ୍ୱରୂପ ଦେବେ ବୋଲି ଘୋଷଣା କରିଥାନ୍ତି । ତେଣୁ ପ୍ରଚୁର ଅର୍ଥ ଉପାର୍ଜନ କରିବା ଆଶାରେ ଉକ୍ତ ଅନୁସନ୍ଧାନକାରୀ ଦ୍ରୁତ ଗତିରେ ତାହାଙ୍କ ପଛରେ ଅନୁସନ୍ଧାନ କଲା । କିନ୍ତୁ ସେ ମହାପୁରୁଷଙ୍କ ନିକଟସ୍ଥ ହେବା ବେଳକୁ ଏକ ଦୈବୀ ଆଘାତରେ ସମ୍ମୁଖୀନ ହେଲା । ସେ ଜଣେ ଘୋଡ଼ା ସବାର ଥିଲା । ସେ ଘୋଡ଼ା ସହିତ ଭୂମିରେ ଏପରି ନିପତିତ ହେଲା ଯେ ସେଠାରୁ ଉତ୍‌ଥିତ ହେବାକୁ ଶକ୍ତି ପାଇଲା ନାହିଁ । ସେହି ପତନ ତା ଜୀବନ ଧାରାକୁ ପରିବର୍ତ୍ତନ କରି ଦେଲା ଓ ସେ ସେହି ମୁହୂର୍ତ୍ତରେ ଦିବ୍ୟାଲୋକ ଦର୍ଶନ କରିବାକୁ ସମର୍ଥ ହେଲା । ଭାବିଲା, ମହାପରୁଷ ମହମ୍ମଦ " ନିଶ୍ଚୟ ପରମେଶ୍ୱରଙ୍କ ପ୍ରେରିତ ପୁରୁଷ, ନ ହେଲେ ସେମାନଙ୍କ ଶତ ଚେଷ୍ଟା ସତ୍ତ୍ୱେ ସେ କିପରି ସ୍ୱଚ୍ଛନ୍ଦରେ ତାହାଙ୍କ କବଳରୁ ମୁକ୍ତ ହୋଇ ଚାଲି ଆସି ପାରିଲେ ।

ମହାପୁରୁଷ ମହମ୍ମଦ ମଦିନାରେ ପହଞ୍ଚିବା ପରେ ମଦିନାର ଅଧିବାସୀମାନେ ତାଙ୍କୁ ସ୍ୱାଗତ ଜଣାଇଲେ । ଏଥିରୁ ପ୍ରମାଣିତ ହେଉଛି ଯେ ପରମେଶ୍ୱର ନିଜର ପ୍ରେରିତ ପୁରୁଷଙ୍କର ପ୍ରତିରକ୍ଷା ପାଇଁ ସର୍ବଦା ଯତ୍ନବାନ ।

ସ୍ୱଦେଶ ପରିତ୍ୟାଗ ପୂର୍ବକ ଯାତ୍ରାକୁ ଆରବିକ ଭାଷାରେ "ହିଜରତ୍" କୁହାଯାଏ । ହିଜରତ୍ ଶବ୍ଦରୁ ହିଜ୍ରି ଶବ୍ଦର ଉତ୍ପତ୍ତି । ଏହା ଖ୍ରୀ ଅ: ୬୨୨ ଜୁଲାଇ ୧୬ ତାରିଖରେ ଘଟିଥିଲା । ସେହିଦିନଠାରୁ ମୁସଲମାନମାନେ ହିଜ୍ରି ଅବ୍‌ଦ ଗଣନା କରି ଆସୁଛନ୍ତି ।

ହିଜ୍ରି ଅବ୍‌ଦର ମାସଗଡ଼ିକ ହେଲା—

(୧) ମହରମ, (୨) ସଫର, (୩) ରବିଅଲ ଅଓଲ, (୪) ରବ୍‌ବି ଅସ୍ ସାନି, (୫) ଜମାଦିଅଲ ଅଓଲ, (୬) ଜମାଦିଅସ୍ ସାନୀ, (୭) ରଜବ, (୮) ଶାବାନ, (୯) ରମଜାନ, (୧୦) ଶଓ୍ୱାଲ, (୧୧) ଜିକଦ, (୧୨) ଜିଲହଜ ।

ପରବର୍ତ୍ତୀ କାଳରେ ଯଥା ଖ୍ରୀ. ଅ ୬୩୯ର ଜୁଲାଇ ୧୬ ତାରିଖଟି ପବିତ୍ର ମହରମ୍ ମାସର ପ୍ରଥମ ଦିବସରେ ପଡ଼ିଥିଲା । ସେଦିନଠାରୁ ମହାପୁରୁଷଙ୍କ ଦେଶାନ୍ତର ଦିବସ ସହିତ ସାମଞ୍ଜସ୍ୟ ରଖି ହିଜ୍ରି ଅବଦ୍‌କୁ ସଜାଡ଼ି ଦିଆଗଲା । ପବିତ୍ର ମହରମ୍ ମାସର ପ୍ରଥମ ଦିବସକୁ ହିଜ୍ରି ବର୍ଷର ଆରମ୍ଭ କରିବା ସିଦ୍ଧାନ୍ତ ଖଲିଫା ଉମର ଗ୍ରହଣ କରିଥିଲେ ।

ଉପରୋକ୍ତ ଯାତ୍ରାକୁ କେତେକ ଜୁଲାଇ ୧୫ ବୋଲି କହନ୍ତି । ଲେଖକର ମତରେ ଉଭୟ ଖ୍ରୀଷ୍ଟିୟ ୧୫ ଓ ୧୬ ତାରିଖ ମୁସଲିମ୍ ଗଣନା ପଦ୍ଧତି ଅନୁଯାୟୀ ଏକ ଓ ଅଭିନ୍ନ । ଖ୍ରୀଷ୍ଟାବ୍ଦ ଗଣନାରେ ପରବର୍ତ୍ତୀ ଦିବସ ମଧ୍ୟରାତ୍ରି ପରେ ଆରମ୍ଭ ହେଉଥିଲେ ହେଁ ମୁସ୍‌ଲିମ୍ ଗଣନା ପଦ୍ଧତି ଅନୁସାରେ ସୂର୍ଯ୍ୟାସ୍ତ ପରେ ଗୋଟିଏ ନୂତନ ଦିବସର ଆରମ୍ଭ ହୁଏ । ତେଣୁ ଜୁଲାଇ ୧୫ ତାରିଖର ସନ୍ଧ୍ୟାଠାରୁ ଜୁଲାଇ ୧୬ ତାରିଖର ସନ୍ଧ୍ୟା ପର୍ଯ୍ୟନ୍ତ ମୁସଲିମ୍ ପଞ୍ଜିକାର ଗଣନାନୁଯାୟୀ ଗୋଟିଏ ଦିନ । ଅତଏବ ମହାପୁରୁଷ ମହମ୍ମଦ ଜୁଲାଇ ୧୫—୧୬ ତାରିଖ ମଧ୍ୟ ରାତ୍ରିରେ ଦେଶାନ୍ତର

ଗମନ କରିଥିବାରୁ ଏହାକୁ ଖ୍ରୀଷ୍ଟାବ୍ଦ ଗଣନାନୁଯାୟୀ ତନ୍ମଧ୍ୟରୁ ଯେଉଁ ତାରିଖ କହିଲେ ମଧ୍ୟ ପ୍ରମାଦପୂର୍ଣ୍ଣ ହେବ ନାହିଁ । ଉଦାହରଣ ସ୍ୱରୂପ ହିଜ୍ରି ଅବ୍ଦର ୧୪୦୧, ଅର୍ଥାତ୍ ନୂତନ ପଞ୍ଚଦଶ ଶତାବ୍ଦୀ ୧୯୮୦ ନଭେମ୍ବର ୯ ତାରିଖ ସୂର୍ଯ୍ୟାସ୍ତ ପରେ ଆରମ୍ଭ ହୋଇଥିଲେ ହେଁ ଆମ୍ଭେମାନେ ସୁବିଧା ଦୃଷ୍ଟିରୁ ଏହି ପ୍ରଥମ ଦିବସଟିକୁ ୧୯୮୦ ନଭେମ୍ବର ୧୦ ତାରିଖ ଭାବେ ଗ୍ରହଣ କରିଅଛୁ । ସେହିପରି ଚଳିତବର୍ଷ ଇଦୁଲଫିତର ପର୍ବର ସମୟ ଅଗଷ୍ଟ ୧ ତାରିଖ ସୂର୍ଯ୍ୟାସ୍ତ ପରେ ଆରମ୍ଭ ହୋଇଥିଲେ ହେଁ ଯେହେତୁ ଏହା ପରବର୍ତ୍ତୀ ପୂର୍ବାହ୍ନରେ ପାଳିତ ହୋଇଥାଏ, ତେଣୁ ଏହା ଅଗଷ୍ଟ ୨ ତାରିଖରେ ପାଳିତ ହେଲା ବୋଲି କୁହାଯାଏ ।

ହିଜ୍ରି ଅବ୍ଦ ଚନ୍ଦ୍ରମାସକୁ ନେଇ ଗଠିତ ହୋଇଥିବାରୁ ଏହା ସୌରମାସ ଉପରେ ଆଧାରିତ ଖ୍ରୀଷ୍ଟୀୟ ବର୍ଷଠାରୁ ପ୍ରତି ବର୍ଷ ୧୦ ଦିନ ୨୦ ଘଣ୍ଟା ୧୪ ୨/୫ ସେକେଣ୍ଡ କମ୍ । ସୁତରାଂ ଖ୍ରୀଷ୍ଟାବ୍ଦ ସହିତ ହିଜ୍ରିଅବ୍ଦକୁ ତୁଳନାତ୍ମକ ଭାବେ ଗଣନା କରିବାକୁ ହେଲେ, ହିଜ୍ରି ଅବ୍ଦରୁ ପ୍ରଥମେ ୧/୩୩ ଅଂଶ ବିୟୋଗକରି ବିୟୋଗ ଫଳରେ ୬୨୨ ବର୍ଷ ଯୋଗ-କଲେ ଖ୍ରୀଷ୍ଟାବ୍ଦ ଜଣାପଡ଼େ ।

ଅଧୁନା ପ୍ରଚଳିତ ବିଭିନ୍ନ ଅବ୍ଦ ମଧ୍ୟରେ ହିଜ୍ରି ଅବ୍ଦ ଅନ୍ୟତମ ମୁଖ୍ୟ ଅବ୍ଦ । ଏହା ମଧ୍ୟ ପ୍ରାଚ୍ୟର କେତେକ ରାଜ୍ୟରେ ବହୁଳ ଭାବରେ ଓ ଅନ୍ୟାନ୍ୟ ମୁସଲିମ୍ ରାଜ୍ୟରେ ସାଧାରଣ ଭାବରେ ଏବଂ ସମସ୍ତ ମୁସଲିମ୍ ସମାଜରେ ଅନନ୍ୟ ଭାବରେ ପ୍ରଚଳିତ ହୋଇ ଆସୁଅଛି । ଉପାସନା ଓ ପର୍ବ ପାଳନ ତଥା ବିବାହାଦି କର୍ମ ପାଇଁ ଏହାର ଉପାଦେୟତା ସର୍ବସମ୍ମତ । ଏତଦ୍‌ଭିନ୍ନ ମୁସ୍‌ଲିମ୍ ପୁରାଣ (ହଦିସ୍)ରେ ବର୍ଣ୍ଣିତ ବ୍ୟବସ୍ଥା ଅନୁଯାୟୀ ସମାଜରେ ନୂତନଭାବେ ଦେଖା ଦେଇଥିବା ଆବିଳତାକୁ ଦୂର କରିବା ନିମନ୍ତେ ନିୟମିତରୂପେ ସଂସ୍କାରକ ଆବିର୍ଭାବ ଲଭକରି ଆସୁଛନ୍ତି । ବିଗତ ୧୪ ଗୋଟି ଶତାବ୍ଦୀ ମଧ୍ୟରୁ ପ୍ରତ୍ୟେକ ଶତାବ୍ଦୀରେ ସଂସ୍କାରକ ଆସିଛନ୍ତି । ମାତ୍ର ସେମାନଙ୍କ ଶିକ୍ଷା ତତ୍‌କାଳୀନ କେତେକ ଭ୍ରମ ଧାରଣାର ପରିପନ୍ଥୀ ହେଉଥିବାରୁ ସମସ୍ତେ ତାହାଙ୍କୁ ଗ୍ରହଣକରି ପାରନ୍ତି ନାହିଁ । ଫଳରେ ସମାଜ ବିଭିନ୍ନ ସଂପ୍ରଦାୟ ଓ ଉପ ସମ୍ପ୍ରଦାୟରେ ବିଭକ୍ତ ହୋଇଥାଏ । ଏପରିକି ନିକଟ ଅତୀତରେ ଆବିର୍ଭାବ ଲାଭ କରିଥିବା ମହାନ ସଂସ୍କାରକ ମାନଙ୍କୁ ମଧ୍ୟ ଅନେକେ ଚିହ୍ନିବାକୁ ଅସମର୍ଥ ହେଲେ । ସମୟେ ସମୟେ ଦୁରାଗ୍ରହୀମାନେ ନିଜକୁ ଈଶ୍ୱର-ପ୍ରେରିତ ବୋଲି ଦାବୀ କରନ୍ତି । ବିଗତ (ହିଜ୍ରି) ଶତାବ୍ଦୀର ଅନ୍ତିମ ଦିନଗୁଡ଼ିକରେ ଏହିପରି ଏକ ଘଟଣା ପବିତ୍ର ମକ୍‌କା-ନଗରୀରେ ଘଟିଥିଲା । କେତେକ ଖଳ ପ୍ରକୃତିର ଲୋକେ ପବିତ୍ର କାବ୍‌ବା ମନ୍ଦିର ମଧ୍ୟରେ ଅନୁପ୍ରବେଶ କରି ସେମାନଙ୍କ ମଧ୍ୟରୁ ଜଣଙ୍କୁ ଈଶ୍ୱର ପ୍ରେରିତ ମହାପୁରୁଷ ଭାବେ ନାମିତ କରିଥିଲେ । ଫଳରେ ଉକ୍ତ ମନ୍ଦିର ମଧ୍ୟରେ ହିଂସାକାଣ୍ଡ ଘଟିଲା ଓ ପରିଶେଷରେ ସେଠାକାର ସରକାର ସେମାନଙ୍କୁ ଦୃଢ଼ ହସ୍ତରେ ଦମନ କଲେ ।

ଅନ୍ତିମ ମହାନ ସଂସ୍କାରକଙ୍କ ଭବିଷ୍ୟବାଣୀ ଅନୁଯାୟୀ ଚଳିତ ଶତାବ୍ଦୀରେ ଇସଲାମ୍ ସମଗ୍ର ପୃଥିବୀରେ ଶାନ୍ତି ସ୍ଥାପନ କରି ବିଜୟ ମଣ୍ଡିତ ହେବ । ତେଣୁ ଏ ଅକିଞ୍ଚନର ଆକୁଳ ପ୍ରାର୍ଥନା—

"ହେ ସର୍ବ ଶକ୍ତିମାନ୍ ପରମେଶ୍ୱର, ସମଗ୍ର ମାନବ ସମାଜ ଶାନ୍ତିଲାଭ କରୁ ଓ ମାନବ ଜାତି ଯୁଗ ପୁରୁଷଙ୍କୁ ଚିହ୍ନିବାକୁ ସମର୍ଥ ହେଉ । ଆମିନ*"

*ତାହାଙ୍କର ଅମର ଆତ୍ମା ଅନନ୍ତ ଶାନ୍ତି ଲାଭ କରୁ ।

ଅବ୍‌ଦୁଲ କାଦର ଖାନ୍
ଆଇନ୍ ବିଭାଗ, ରାଜ୍ୟ ସଚିବାଳୟ,
ଭୁବନେଶ୍ୱର



ଇସ୍‌ଲାମ ଧର୍ମର ପୃଷ୍ଠଭୂମି

ଆରବ 'ଇସ୍‌ଲାମ୍' ଧର୍ମର ଜନ୍ମଭୂମି । ଏହାର ପୂର୍ବରେ ପାରସ୍ୟ ଉପସାଗର, ପଶ୍ଚିମରେ ଲୋହିତ ସାଗର, ଦକ୍ଷିଣରେ ଭାରତ ମହାସାଗର ଓ ଉତ୍ତରରେ ବାବିଲୋନ ଓ ସିରିଆ ଦେଶ ଅବସ୍ଥିତ । ମରୁବାସୀ ଓ ସହରବାସୀ ଭାବେ ଆରବୀୟମାନେ ଦୁଇଭାଗରେ ବିଭକ୍ତ । ଉଚ୍ଚ ପାର୍ବତ୍ୟ ଭୂମିଠାରୁ ଲୋହିତ ସାଗର ପର୍ଯ୍ୟନ୍ତ ବିସ୍ତୃତ ମରୁଭୂମିରେ ଥିବା ହିଜାଜ୍ ଅଞ୍ଚଳରେ ଇସ୍‌ଲାମ୍ ଧର୍ମର ପବିତ୍ର ପୀଠ ମକ୍‌କା ଓ ମଦିନା ନଗର ପ୍ରତିଷ୍ଠିତ । ମରୁଭୂମିବାସୀ ତତ୍‌କାଳୀନ ଆରବୀୟମାନେ ପ୍ରାଚୀନ ଓ ପାରମ୍ପାରିକ ରୀତିରେ ଜୀବନ ନିର୍ବାହ କରୁଥିଲେ । ଓଟ, ଘୋଡ଼ା, ଦାସ ଓ ଦାସୀ ଥିଲେ ସେମାନଙ୍କର ପ୍ରଧାନ ସମ୍ପଦ । ସେମାନେ ସାହସିକ ଯୋଦ୍ଧାଭାବେ ଯାଯାବର ଜୀବନ ଯାପନ କରୁଥିଲେ । ସ୍ୱଭାବତଃ ସେମାନେ ଉଦାର, କ୍ଷମାଶୀଳ ଓ ଅତିଥିପରାୟଣ । କିନ୍ତୁ ଅନ୍ୟ ପକ୍ଷରେ ସେମାନଙ୍କର ମଦ୍ୟପାନ, ଜୁଆଖେଳ ପ୍ରଭୃତି କେତୋଟି ଦୁରଭ୍ୟାସ ଥିଲା । ହତ୍ୟା, ଲୁଣ୍ଠନ, ପ୍ରତିଶୋଧ ପରାୟଣତା, ଅନ୍ଧବିଶ୍ୱାସ ପ୍ରଭୃତି ଅମାନବିକ ପରମ୍ପରାରୁ ସେମାନଙ୍କୁ ଉଦ୍ଧାର କରିବାରେ ମହାତ୍ମା ମହମ୍ମଦଙ୍କର ଅବଦାନ ଉଲ୍ଲେଖଯୋଗ୍ୟ । ତତ୍‌କାଳୀନ ଆରବୀୟ ସମାଜରେ ସ୍ତ୍ରୀ ଲୋକମାନଙ୍କର ସ୍ଥାନ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ନ ଥିଲା । ସ୍ୱର୍ଗର ଦେବତାମାନଙ୍କୁ ପୂଜା କରିବା ଥିଲା ଆରବୀୟମାନଙ୍କର ଧର୍ମ । ଦେବଦୂତ ଓ ଭବିଷ୍ୟତ୍ ବକ୍ତାମାନଙ୍କ ପ୍ରତି ବିଶ୍ୱାସ ଓ ଗ୍ରହ ନକ୍ଷତ୍ରାଦିଙ୍କ ଉପାସନାକୁ କେନ୍ଦ୍ରକରି ଧର୍ମର କ୍ରମବିକାଶ ସାଧିତ ହୋଇଥିଲା । ବିଭିନ୍ନ ପ୍ରକାର ବିଶ୍ୱାସ ଅନୁସାରେ ନାନାଦି ଦେବ ଦେବୀଙ୍କ ପାଇଁ ପବିତ୍ର ମନ୍ଦିରମାନ ନିର୍ମାଣ କରାଗଲା । ପାରିପାର୍ଶ୍ୱିକ ଅବସ୍ଥିତିରେ ସ୍ୱତଃ ସୃଷ୍ଟି ହୋଇଥିବା ଝଡ଼, ବର୍ଷା, ଅଗ୍ନିଉତ୍‌ପାତ ପ୍ରଭୃତିକୁ ଭିତ୍ତିକରି ପ୍ରତ୍ୟେକ ଶିଳାଖଣ୍ଡ ଓ ବୃକ୍ଷରେ ଅଲୌକିକ ଶକ୍ତି ଥିବାର ସେମାନେ ବିଶ୍ୱାସ କଲେ । ତେଣୁ ନିଜର ସୁରକ୍ଷା ପାଇଁ ସେହି ପ୍ରାକୃତିକ ଉପାଦାନଗୁଡ଼ିକୁ ଦେବ ଦେବୀଭାବେ ପୂଜା କରିବା ଆରମ୍ଭ ହେଲା ।

ପରମେଶ୍ୱର ଆଲ୍ଲା ସର୍ବମୁଖ୍ୟ ଦେବତାଭାବେ ସ୍ୱୀକୃତ । କିନ୍ତୁ ତତ୍‌ସହିତ ଜଳ, ପବନ, ଆଲୋକାଦି ପ୍ରାକୃତିକ ଶକ୍ତିଗୁଡ଼ିକୁ ମଧ୍ୟ ସ୍ତୁତି କରାଗଲା । ଆଲ୍ଲାଙ୍କ ବ୍ୟତୀତ ଅନ୍ୟ ଦେବ ଦେବୀମାନଙ୍କ ମଧ୍ୟରେ ମାନବାକୃତି ବର୍ଷାଦେବତା 'ହବଲ', ସ୍ୱର୍ଗର ଅଧିପତି ଓ୍ୱାଡ, ଉଷା ରୂପରେ ସୁବାହଙ୍କ ସହିତ ସିଂହାକୃତି ୟାହୁତ୍ ଘୋଟକାକାର ୟଉକ୍, ଦେବଦୂତ ଭାବେ ନସର, ରତିଦେବୀ ବା ଶୁକ୍ରଙ୍କ ପ୍ରତୀକ ଭାବେ ଅଲ୍‌ହୁଜ୍ଜା ପ୍ରଭୃତିଙ୍କ ନାମ ଉଲ୍ଲେଖଯୋଗ୍ୟ । ବବୁଲ ଜାତୀୟ ଗଛ ଅଲହୁଜ୍ଜାଙ୍କ ପ୍ରତୀକଭାବେ, ଏକ ବିରାଟ ଶିଳାଖଣ୍ଡ ମନାତ୍ ନାମରେ ପୂଜିତ ହେଉଥିଲେ । ସ୍ତ୍ରୀ ଲୋକମାନଙ୍କର ପ୍ରିୟ ଦେବତାଭାବେ ଦୁଜ୍ଜାର, ପାର୍ବତ୍ୟ ଦେବତା ଈଶାଫ୍, ନୈଲା ଏବଂ ଓଟବଳି ଭୋଗ କରୁଥିବା ହବ୍ ହବ୍ ପ୍ରଭୃତିଙ୍କୁ ମଧ୍ୟ ଉପାସନା କରାଯାଉଥିଲା । ମହମ୍ମଦଙ୍କ ପୂର୍ବରୁ ପ୍ରାୟ ୩୬୫ ସଂଖ୍ୟକ ଦେବଦେବୀ ଆରବୀୟମାନଙ୍କ ଦ୍ୱାରା ଉପାସିତ ହେଉଥିଲେ । ଇସ୍‌ଲାମୀୟ ବିଶ୍ୱାସର ପ୍ରଧାନ ପୀଠ କାବା ମନ୍ଦିରରେ ଏହି ସବୁ ଦେବଦେବୀଙ୍କ ସହିତ ଧନୁ ଓ ଶିଶୁ ପ୍ରତୀକ ଧାରୀ ଆବ୍ରାହମ୍ ଓ ଇସ୍‌ମାଇଲଙ୍କ ମୂର୍ତ୍ତି ପୂଜିତ ହେଉଥିବାର ଜଣାଯାଏ । କାବା ମନ୍ଦିର ଗାତ୍ରସ୍ଥ ଖଣ୍ଡିଏ କୃଷ୍ଣଶିଳା ସ୍ୱର୍ଗର ପ୍ରସ୍ତରଖଣ୍ଡଭାବେ ଅଦ୍ୟାପି ବିଶ୍ୱାସ କରାଯାଉଛି ଓ ଉପାସିତ ହେଉଛି । ସେଥିପାଇଁ ଭାରତର ଦେବତାତ୍ମା ହିମାଳୟ ଭଳି କାବା ମନ୍ଦିର ଦେବ ନିଳୟଭାବେ ଯୁଗ ଯୁଗ ଧରି ପ୍ରତିଷ୍ଠା ଅର୍ଜନ କରି ଆସିଛି । ଦିବ୍ୟକନ୍ୟା ଜୀନ୍ ପରମେଶ୍ୱର ଆଲ୍ଲାଙ୍କ କନ୍ୟାଭାବେ ସୁବିଦିତା । ବହୁ ପ୍ରାଚୀନ କାଳରୁ ଆରବୀୟମାନଙ୍କ ମଧ୍ୟରେ ଜୀନ୍ ରୋଗ ଶୋକ ବିନାଶିନୀ ପ୍ରଜନନ ଶକ୍ତିଭାବେ ଉପାସିତା ହୋଇ ଆସୁଛନ୍ତି ।

ସେ ଯୁଗର ଲୋକେ ଭୂତ, ପ୍ରେତ, ଡ଼ାଆଣୀ, ଚିରଗୁଣୀ ପ୍ରଭୃତି ଅଲୌକିକ ଶକ୍ତି ଉପରେ ଗଭୀର ବିଶ୍ୱାସ ରଖୁଥିଲେ । ବେବିଲୋନରେ ଗୋଡ଼ ଉପରକୁ ଓ ମୁଣ୍ଡ ତଳକୁ କରିଥିବା ହାରୁତ୍ ଓ ମାରୁତ୍ ନାମରେ ସ୍ୱର୍ଗ ବିଚ୍ୟୁତା ଦୁଇ ଦେବୀ ତନ୍ତ୍ର ଓ ଇନ୍ଦ୍ରଜାଲ ବିଦ୍ୟାର ଅଧିଷ୍ଠାତ୍ରୀଭାବେ ଉପାସିତା । କିନ୍ତୁ ଆଲ୍ଲା, ବ୍ୟକ୍ତି ଓ ଜାତିଗତ ବିଶ୍ୱାସର ଉର୍ଦ୍ଧ୍ୱରେ । ଭାରତର ନୀଳାଦ୍ରିବିହାରୀ ଜଗତର ନାଥ ଶ୍ରୀ ଜଗନ୍ନାଥଙ୍କ ପରି ନିରାକାର ଆଲ୍ଲା କୌଣସି ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ଜାତି, ଜନଗୋଷ୍ଠୀ ବା ସମାଜର ନୁହନ୍ତି, ସମଗ୍ର ମୁସଲମାନ ଜଗତର ଉପାସ୍ୟ ଭାବେ ସ୍ୱୀକୃତ । ପରଜନ୍ମରେ ଦୃଢ଼ ବିଶ୍ୱାସ ନ ଥିଲେ ମଧ୍ୟ ଲୋକେ ମୃତବ୍ୟକ୍ତି ସହିତ ତା'ର ଓଟକୁ କବର ଦେଉଥିଲେ । କାରଣ, ମୃତବ୍ୟକ୍ତି ପାଦରେ ନ ଚାଲି ସେହି ଓଟରେ ବସି ଲୋକାନ୍ତର ଯାତ୍ରା କରିବେ । ଏହି ସବୁ ଦୃଷ୍ଟିରୁ ବିଚାର କଲେ ମହମ୍ମଦଙ୍କ ପର୍ଯ୍ୟନ୍ତ ଆରବୀୟମାନେ ଏକ ପ୍ରକାର ଆଦିମ ବିଶ୍ୱାସ ଓ ବ୍ୟବହାର ମଧ୍ୟରେ ଧାର୍ମିକ ଜୀବନ ଯାପନ କରୁଥିଲେ ।

ମହମ୍ମଦଙ୍କ ପୂର୍ବରୁ ଆରବରେ ଖ୍ରୀଷ୍ଟଧର୍ମର ପ୍ରସାର ଘଟିଥିଲା । ୟେମେନ୍ ଥିଲା ଏହାର ମୂଳ କେନ୍ଦ୍ର । ଆରବର କଣ୍ଡହା ଓ ଘସାନ୍ ଜାତି ଓ ସିରିଆ ଅଧିବାସୀ ଆରବୀୟମାନେ ଖ୍ରୀଷ୍ଟଧର୍ମ ଦ୍ୱାରା ବିଶେଷଭାବେ ପ୍ରଭାବିତ ହୋଇଥିଲେ । ସେହିପରି ୟହୁଦୀୟମାନେ ଅନେକ ଆରବୀୟଙ୍କୁ ନିଜ ଧର୍ମରେ ଦୀକ୍ଷିତ କରାଇ ଥିଲେ । ତେଣୁ ଆରବବାସୀ ବିଭିନ୍ନ ପ୍ରକାର ଧର୍ମ ବିଶ୍ୱାସ ମଧ୍ୟରେ ସାମାଜିକ ଜୀବନ ଅତିବାହିତ କରୁଥିଲେ । ଜାତୀୟ ଧର୍ମ ବୋଲି କିଛି ନ ଥିଲା । ପ୍ରକୃତି ଉପାସନା ଓ ସ୍ୱର୍ଗୀୟ ଦେବଦେବୀଙ୍କ ପୂଜା ଉଣା ଅଧିକେ ପ୍ରଚଳିତ ଥିଲା । ଆଦିମ ଅଧିବାସୀମାନଙ୍କ ମଧ୍ୟରେ ପୂର୍ବବତ୍ ମୂର୍ତ୍ତିପୂଜା, ତୀର୍ଥଯାତ୍ରା, ବଳିପ୍ରଥା ସହିତ ମନସ୍କାମନା ପୂରଣ ନିମିତ୍ତ ଠାକୁରଙ୍କୁ ଭୋଗ ମନାସିବା ବା ଗାଳିଦେବାର ପରମ୍ପରା ଉଜ୍ଜୀବିତ ହୋଇଥିଲା । ଏହି ପୃଷ୍ଠଭୂମିରେ ଗଢି ଉଠିଥିବା ଇସ୍ଲାମ୍ ଧର୍ମର ଅନ୍ଧବିଶ୍ୱାସ, ଅବାନ୍ଛିତ ବିଧି ନିଷେଧ ଓ କାର୍ଯ୍ୟକ୍ରମ ମଧ୍ୟରେ ପ୍ରକୃତ ସତ୍ୟର ଅନୁସନ୍ଧାନ ନିମିତ୍ତ କେତେକ ବିଶିଷ୍ଟ ବ୍ୟକ୍ତି ଆତ୍ମୋତ୍ସର୍ଗ କରିଥିଲେ ।

କାବା ଏକ ସୁପ୍ରସିଦ୍ଧ ମନ୍ଦିର । ସମଗ୍ର ଆରବବାସୀ ଏହାକୁ ନଜର ମର୍ଯ୍ୟାଦା ଭାବେ ସ୍ୱୀକାର କରି ଆସୁଛନ୍ତି । ପାରମ୍ପରିକ ବିଶ୍ୱାସ ଅନୁସାରେ ହଜରତ୍ ଇବ୍ରାହିମ ଆଲ୍ଲାଙ୍କ ନିର୍ଦ୍ଦେଶରେ ଏହି ପୀଠର ଭିତ୍ତି ସ୍ଥାପନ କରିଥିଲେ । ହଜରତ ଇବ୍ରାହିମ କାବାର ପୁନର୍ନିର୍ମାଣ ବେଳେ ଯେଉଁ ପ୍ରସ୍ତରଖଣ୍ଡ ଉପରେ ଠିଆ ହୋଇଥିଲେ ତାହା ଅଦ୍ୟାପି ମକମ୍-ଇବ୍ରାହିମ୍ ନାମରେ ପରିଚିତ । କୋରାନରେ ଏହାର ଉଲ୍ଲେଖ ରହିଛି । ମକ୍କା ମନ୍ଦିର ବେଢ଼ାରେ ଥିବା ଜମ୍‌ଜମ୍ ନାମରେ ପରିଚିତ ଝରଣା ଅତୀବ ପବିତ୍ରଭାବେ ଗୃହୀତ । ଏହି ଝରଣାଟି ହଜରତ୍ ଇବ୍ରାହିମ୍‌ଙ୍କ ଶିଶୁପୁତ୍ର ହଜରତ୍ ଇସ୍‌ମାଇଲଙ୍କ ତୃଷା ନିବାରଣ ନିମିତ୍ତ ଅଲୌକିକ ଭାବରେ ସୃଷ୍ଟି ହୋଇଥିଲା । ପରେ ଏହାକୁ ମହମ୍ମଦଙ୍କ ଜେଜେବାପା ଅବଦୁଲ ମୁଲତାବ୍ ପୁନରୁଦ୍ଧାର କରିଥିଲେ । ବହୁକାଳ ଧରି ବିଭିନ୍ନ ଜନଗୋଷ୍ଠୀର ସଂଘର୍ଷ ପରେ ଶେଷରେ ଏହା ବେନ୍‌ହୁଜାଙ୍କ ଅଧିକାର ଭୁକ୍ତ ହୋଇଥିଲା । ସେମାନେ ପୁନର୍ବାର ମନ୍ଦିରରେ ମୂର୍ତ୍ତିମାନ ପ୍ରତିଷ୍ଠା କରିଥିଲେ । କିଛିକାଳ ପରେ ଏହି ମନ୍ଦିର ପୁଣି କୋରେଶ୍ ଜାତୀୟ ଲୋକଙ୍କ ଅଧିକାରଭୁକ୍ତ ହୋଇଥିଲା । କୋରେଶ୍‌ମାନଙ୍କ ମୁଖ୍ୟ କୋଜାଇ ହଜ୍ ଯାତ୍ରା ସମୟରେ ଲୋକମାନଙ୍କର ଖାଦ୍ୟ ପେୟର ବ୍ୟବସ୍ଥା କରୁଥିଲେ । କୋଜାଇଙ୍କ ପୁଅ ଅବ୍ଦ ମେନାଫଙ୍କ ପରେ ତାଙ୍କର ଆବଦ୍‌ସେମା, ହାସିମ୍, ଅଲମୁତାଲିବ୍ ଓ ନାଉଫେଲ ନାମରେ ଚାରିପୁଅ କାବାର ଶାସନ, ଖାଦ୍ୟପେୟ, କାର୍ଯ୍ୟାଳୟ ପରିଚାଳନା, ଅର୍ଥ ବ୍ୟବସ୍ଥା କାର୍ଯ୍ୟର ଦାୟିତ୍ୱ ନେଲେ । ହାସିମ୍‌ଙ୍କ ପୁଅ ଅବ୍‌ଦୁଲ ମୁତାଲିବ୍‌ଙ୍କ ରାଜତ୍ୱ କାଳରେ ଆବିସିନିଆବାସୀଙ୍କ ସହିତ ଘୋର ଯୁଦ୍ଧ ହୋଇଥିଲେ ମଧ୍ୟ କାବା ମନ୍ଦିର କୌଣସି ମତେ ସୁରକ୍ଷିତ ରହିଥିଲା । ତାଙ୍କ ପୁଅ ଅବ୍‌ଦୁଲ୍ଲା ବିଶ୍ୱବନ୍ଦନୀୟା ମହୀୟସୀ ଆମେନାଙ୍କୁ ବିବାହ କରିଥିଲେ । ତାଙ୍କରି ଯଶସ୍ୱୀ ସନ୍ତାନଭାବେ ମହମ୍ମଦ ଖ୍ରୀଷ୍ଟାୟ ୫୭୦ ମସିହା ଅଗଷ୍ଟ ୨୯ ତାରିଖରେ ଜନ୍ମ ଗ୍ରହଣ କଲେ । ମହମ୍ମଦଙ୍କ ଜନ୍ମ ପୂର୍ବରୁ ପିତା ଓ ତାଙ୍କର ମାତ୍ର ଛଅ ବର୍ଷ ବୟସରେ ମାତା ଆମେନାଙ୍କ ମୃତ୍ୟୁ ହେଲା । ମହମ୍ମଦ ନିଜର ଗୋସେଇବାପାଙ୍କଠାରେ ବଢିବାକୁ ଲାଗିଲେ । ଦୁଇବର୍ଷପରେ ଜେଜେ ବାପା ମରିଯିବାରୁ ତାଙ୍କର ଅନ୍ୟପୁଅ ଆବୁତାଲିବ୍‌ଙ୍କ ପାଖରେ ମହମ୍ମଦ ଯତ୍ନର ସହିତ ଲାଳିତ ପାଳିତ ହୋଇଥିଲେ । ମହମ୍ମଦ ପ୍ରାରମ୍ଭିକ ଅବସ୍ଥାରେ ସମବୟସ୍କ ସାଧାରଣ ପିଲାଙ୍କଭଳି ଜୀବନଯାପନ ଆରମ୍ଭ କରିଥିଲେ ମଧ୍ୟ ଧୀରେ ଧୀରେ ନିଜର ବୁଦ୍ଧିମତ୍ତା, ସାଧୁତା ଓ ଦକ୍ଷତା ବଳରେ ବାଣିଜ୍ୟ କ୍ଷେତ୍ରରେ ସୁଖ୍ୟାତି ଅର୍ଜନ କରିଥିଲେ । ଏହା ପରେ ଖଦିଜା ନାମ୍ନୀ ଜନୈକା ଧନବତୀ ମହିଳା ନିଜ ବାଣିଜ୍ୟ ବ୍ୟବସାୟରେ ନେତୃତ୍ୱ ନେବାପାଇଁ ତାଙ୍କୁ ଅନୁରୋଧ କରିଥିଲେ । ବାଣିଜ୍ୟ କ୍ଷେତ୍ରରେ ମହମ୍ମଦଙ୍କ କାର୍ଯ୍ୟରେ ଓ ଗୁଣରେ

ସନ୍ତୁଷ୍ଟ ହୋଇ ଚାଳିଶ ବର୍ଷୀୟା ବିଧବା ମହିଳା ଖଦିଜା ତାଙ୍କୁ ବିବାହ କଲେ । ତାଙ୍କଠାରୁ ଜନ୍ମିତ ଚାରିକନ୍ୟା ଓ ଦୁଇପୁଅଙ୍କ ମଧ୍ୟରୁ ପୁଅ ଦୁଇଟି ଶିଶୁ ଅବସ୍ଥାରେ ମୃତ୍ୟୁବରଣ କରିଥିଲେ ।

ମକ୍କା ନିକଟବର୍ତ୍ତୀ ହୀରାନାମକ ପର୍ବତ ଗୁମ୍ଫାରେ ମହମ୍ମଦ ଚାଳିଶ ବର୍ଷ ବୟସରେ ଦିବ୍ୟଜ୍ଞାନ ଲାଭ କରିଥିଲେ । ସେହିଦିନଠାରୁ ତାଙ୍କ ମନରେ ଏକ ଅଲୌକିକ ଭାବନା ଜାଗ୍ରତ ହେଲା । କ୍ରମଶଃ ଦିବ୍ୟ ଚେତନାର ବିକାଶ ମଧ୍ୟରେ ସେ ଧୀରେ ଧୀରେ ପରମେଶ୍ୱରଙ୍କ ଗୂଢ଼ତତ୍ତ୍ୱ ଅନୁଭବ କଲେ । ସେହି ଅନୁଭୂତିକୁ ଭିତ୍ତିକରି ଇସଲାମ ଧର୍ମ ଓ ଦର୍ଶନର ବିକାଶ ଘଟିଥିଲା । ପ୍ରାରମ୍ଭିକ ଅବସ୍ଥାରେ ମହମ୍ମଦ ନିଜ ପତ୍ନୀଙ୍କ ସହିତ ଅଲି, ଜୟେଦ୍, ଆବୁବେକର, ଜୋବେର, ସାଦ୍, ଇବନ୍ ଓ୍ୱକାଜ୍ ରହମନ୍ ପ୍ରଭୃତିଙ୍କୁ ଇସଲାମ୍ ଧର୍ମରେ ଦୀକ୍ଷିତ କଲେ । ପରେ ପରେ ବହୁ ସ୍ତ୍ରୀଲୋକ ଓ କ୍ରୀତ ଦାସ ଦାସୀ ଇସଲାମୀୟ ଭାବ ଧାରାରେ ଉଦ୍‌ବୁଦ୍ଧ ହୋଇ ଦୀକ୍ଷା ଗ୍ରହଣ କରିଥିଲେ । ସମୟ କ୍ରମେ ଦେଶର କେତେକ ବିଶିଷ୍ଟ ଜନନାୟକ ଇସଲାମ୍ ଧର୍ମ ପ୍ରତି ଆକୃଷ୍ଟ ହେଲେ । ଏହି ନୂତନ ଧର୍ମରେ ମୂର୍ତ୍ତିପୂଜା ସ୍ଥାନରେ ନିରାକାର ଏକେଶ୍ୱର ବାଦର ପ୍ରାଧାନ୍ୟ ସ୍ୱୀକୃତି ଲାଭ କଲା । ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ପ୍ରଚେଷ୍ଟା ଫଳରେ ବହୁ ସଂଘର୍ଷ ଓ ଘାତ ପ୍ରତିଘାତ ମଧ୍ୟରେ ବି ଇସଲାମ ଧର୍ମର ପ୍ରସାର ମନ୍ଥର କିନ୍ତୁ ଅବ୍ୟାହତ ରହିଥିଲା ।

କିନ୍ତୁ ଅଳ୍ପକାଳ ପରେ କୋରେଶ୍‌ମାନଙ୍କ ମଧ୍ୟରେ ମହମ୍ମଦଙ୍କ ସତ୍ୟାନୁରକ୍ତି ବିଶେଷ ଅସନ୍ତୋଷ ସୃଷ୍ଟିକଲା । ଫଳରେ ପରିବାର ସହିତ ମହମ୍ମଦ ଓ ତାଙ୍କ ଅନୁଗାମୀମାନେ ସାମାଜିକ ବାସନ୍ଦର ସମ୍ମୁଖୀନ ହେଲେ । ସେହି ଦୁର୍ଦ୍ଦଶା ମଧ୍ୟରେ ମହମ୍ମଦଙ୍କ ପ୍ରଥମ ସ୍ତ୍ରୀ ମୃତ୍ୟୁ ବରଣ କରିବାରୁ ସେ ପୁନର୍ବାର ସାଉଦା ଓ ପରେ ଆବୁବେକରଙ୍କ କନ୍ୟା ଆୟେଶାଙ୍କୁ ବିବାହ କଲେ । ଇସଲାମ୍ ଧର୍ମରେ ଆୟେଶାଙ୍କ ନାମ ଅବି-ସ୍ମରଣୀୟ । ସମାଜଦ୍ୱାରା ବହୁଧା ନିଷ୍ପେସିତ ହଫଜା ଓ ଜୈନାବ୍ ନାମକ ଦୁଇଟି ବିଧବାଙ୍କୁ ମଧ୍ୟ ମହମ୍ମଦ ପତ୍ନୀରୂପେ ଗ୍ରହଣ କରିଥିଲେ । ଏହାଦ୍ୱାରା ତାଙ୍କର ଦୁର୍ଦ୍ଦଶା ଆହୁରି ବଢ଼ିଗଲା । ଏହିପରି ନାନା ଘାତ ପ୍ରତିଘାତ ମଧ୍ୟରେ ଦୀର୍ଘ ଦଶବର୍ଷକାଳ ଅତୀତ ହେଲା । ମକ୍କାର ଅବସ୍ଥା ଅଧିକ ପ୍ରତିକୂଳ ହେବାରୁ ସେ ନିଜର କେତେକ ବିଶ୍ୱସ୍ତ ସମର୍ଥକଙ୍କ ସହିତ ୬୨୨ ମସିହା ଜୁନ୍ ୧୬ ତାରିଖ ଦିନ ମଦିନା ସହରକୁ ଚାଲିଗଲେ । ଏହାହିଁ ହିଜ୍ରା, ହିଜରତ୍ ବା ହିଜ୍‌ରୀ ଭାବେ ଅଭିହିତ । ସେହି ଦିନଠାରୁ ମୁସଲମାନ ସମ୍ପ୍ରଦାୟର ବର୍ଷ ଗଣନା ଆରମ୍ଭ ହୋଇଥିଲା ।

ମଦିନାରେ ମହମ୍ମଦ ନୂତନ ମସ୍‌ଜିଦ୍ ନିର୍ମାଣ କରାଇ ଇସଲାମ୍ ଧର୍ମର ରୀତି ନୀତି ଓ ଉପାସନା ପଦ୍ଧତିର ବିଧି ବିଧାନ ରଚନା କଲେ । ମଦିନାବାସୀ ମହମ୍ମଦଙ୍କ ସମର୍ଥକମାନେ ମକ୍କାରୁ ଫେରୁଥିବା ଏକ ବିରାଟ ବାଣିଜ୍ୟ ଯାତ୍ରୀ ଦଳକୁ ୬୨୪ ମସିହା ଜାନୁୟାରୀ ମାସରେ ଆକ୍ରମଣ କରି ଯୁଦ୍ଧରେ ବିଜୟୀ ହେଲେ । ଏହି ଯୁଦ୍ଧରେ ଧର୍ମ ବିରୋଧୀ ବହୁଲୋକ ମୃତ୍ୟୁବରଣ କଲେ । ଅନେକ ବନ୍ଦୀ ହେଲେ ଏବଂ ଅନେକ ଇସଲାମ୍ ଧର୍ମ ଗ୍ରହଣ କଲେ । ମଦିନାରେ ବସବାସ କରୁଥିବା ବହୁ ୟୁହୁଦୀ ଓ ଖ୍ରୀଷ୍ଟାନ୍ ମଧ୍ୟ ଇସଲାମ୍ ଧର୍ମରେ ଦୀକ୍ଷିତ ହେଲେ । ପୂର୍ବ ଯୁଦ୍ଧର ପ୍ରତିଶୋଧ ନେବା ଲକ୍ଷ୍ୟରେ ମକ୍କାବାସୀ ଆବୁସ୍‌ଫିୟାଙ୍କ ନେତୃତ୍ୱରେ ୬୨୫ ମସିହା ଜାନୁୟାରୀ ମାସରେ ମଦିନା ଆକ୍ରମଣ କରି ବହୁ ଲୋକଙ୍କୁ ହତ୍ୟାକଲେ । ସେହି ଯୁଦ୍ଧରେ ଆହତ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କୁ ମୃତବୋଲି ଭାବି ଆକ୍ରମଣକାରୀମାନେ ମକ୍କା ପ୍ରତ୍ୟାବର୍ତ୍ତନ କରି-ଗଲେ । ପୁନର୍ବାର ୬୨୭ ମସିହାରେ ମକ୍କାବାସୀ ମଦିନା ଆକ୍ରମଣ କରିବାକୁ ଯାଇ ମହମ୍ମଦଙ୍କ ସୈନ୍ୟ-ବାହିନୀଦ୍ୱାରା ପରାଜିତ ହେଲେ । ସେ ବର୍ଷ ଭୀଷଣ ପ୍ରାକୃତିକ ଦୁର୍ବିପାକ ଘଟିଥିଲା । ବହୁ ମକ୍କାବାସୀ ଏହି ଦୁର୍ବିପାକର ଶିକାର ହେଲେ । ମକ୍କାବାସୀ ଆକ୍ରମଣକାରୀମାନେ ପ୍ରାଣ ଭୟରେ ଫେରିଯିବା ପରେ ମହମ୍ମଦଙ୍କ ଅନୁରକ୍ତମାନେ ବିଶ୍ୱାସଘାତକମାନଙ୍କ ପ୍ରତି କଠୋର ଶାସ୍ତିବିଧାନ କଲେ । ଧୀରେ ଧୀରେ ବହୁଧନ, ସମର୍ଥକ ଓ ସୈନ୍ୟସାମନ୍ତ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କଠାରେ ଠୁଳ ହେବାକୁ ଲାଗିଲା । ବିଗତ ଛଅ ବର୍ଷଧରି କାବାକୁ ତୀର୍ଥ ଯାତ୍ରାରେ ଯାଇ ପାରି ନ ଥିବାରୁ ମହାପୁରୁଷ ମହମ୍ମଦ ୬୨୮ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଧୂଲହଜ୍ ଅପେକ୍ଷା ନିରୋଳା ମନେ କରି ଧୂଲ କ୍ୱାଧହରେ ତୀର୍ଥଯାତ୍ରାର ଆୟୋଜନ କଲେ । ପନ୍ଦରଶହ ସଶସ୍ତ୍ର ଯାତ୍ରୀଙ୍କ ଗହଣରେ ପବିତ୍ର କାବା ଭୂମିର ସୀମାନ୍ତରେ ପହୁଞ୍ଚିବା ପରେ ସେଠାରେ ମହମ୍ମଦଙ୍କ ସମର୍ଥକ ଓ ମକ୍କାବାସୀଙ୍କ ମଧ୍ୟରେ ଏକ ଶାନ୍ତି ଚୁକ୍ତିପତ୍ର ସ୍ୱାକ୍ଷରିତ ହୋଇଥିଲା ।

ଖ୍ରୀଷ୍ଟୀୟ ୬୨୯ ମସିହା ଫେବୃୟାରୀ ମାସ ଧୂଲକ୍ୱାଧହ ଯାତ୍ରାରେ ମହମ୍ମଦ ଦୁଇହଜାର ତୀର୍ଥଯାତ୍ରୀଙ୍କ ସହିତ ମକକାରେ ପହଞ୍ଚିଲେ । ସେଠାରେ ରହିବା ସମୟ ମଧ୍ୟରେ ବହୁ ବିଶିଷ୍ଟ ଲୋକଙ୍କୁ ଇସଲାମ୍ ଧର୍ମରେ

ଦୀକ୍ଷିତ କରାଇଲେ । ପରବର୍ତ୍ତୀ ନଅବର୍ଷ ମଧ୍ୟରେ କାବାର ପୁନର୍ନିର୍ମାଣ ସହିତ ଆରବର ସମଗ୍ର ଜନଗୋଷ୍ଠୀଙ୍କୁ ସେ ନୂତନ ଧର୍ମ ଦର୍ଶନରେ ଅନୁପ୍ରାଣିତ କରିଥିଲେ । ଖ୍ରୀଷ୍ଟୀୟ ୬୩୨ ମସିହା ଜୁନ୍ ୮ ତାରିଖ ସୋମବାର ଦିନ ମହମ୍ମଦଙ୍କ କର୍ମମୟ ଜୀବନର ଅବସାନ ଘଟିଥିଲା । ସେ ପଢ଼ାଶୁଣା ଜାଣି ନ ଥିଲେ ବୋଲି ସୁନ୍ନି ସମ୍ପ୍ରଦାୟ କହୁଥିବା ବେଳେ ଶୀହା ସମ୍ପ୍ରଦାୟ ତାହା ଅସ୍ୱୀକାର କରିଥାଆନ୍ତି । କିନ୍ତୁ କୋରାନର ସୂଚନା ଅନୁସାରେ ମହମ୍ମଦ ଧର୍ମ ପ୍ରସଙ୍ଗରେ ବିଭିନ୍ନ ପ୍ରଶ୍ନର କେବଳ ଉତ୍ତର ଦେଇଥିବାର ଜଣାଯାଏ । ୟୁହୁଦୀୟ ଓ ଖ୍ରୀଷ୍ଟୀୟ ଧର୍ମଗ୍ରନ୍ଥ ସେ ଅଧ୍ୟୟନ କରି ନ ଥିଲେ ମଧ୍ୟ କେବଳ ଲୋକ ପ୍ରଚଳିତ ପରମ୍ପରା ବିଷୟରେ ପ୍ରଭାବିତ ଓ ଅବହିତ ଥିବାର ପ୍ରମାଣ କୋରାନରୁ ମଳେ । ପରମେଶ୍ୱରଙ୍କ ପ୍ରଗ୍ବେଦିତ ମହାପୁରୁଷ ମହମ୍ମଦଙ୍କ ବାଣୀର ସଂକଳିତ ରୂପ ହେଉଛି ପବିତ୍ର ଧର୍ମଗ୍ରନ୍ଥ କୋରାନ । ଏଥିରେ ଆରବବାସୀଙ୍କ ଜୀବନଧାରା, ରୁଚି, ଆଗ୍ରହ ବିଗ୍ରହ ଓ ଜୀବନ ଦର୍ଶନର ସୂକ୍ଷ୍ମ ସ୍ୱରୂପ ପ୍ରତଫଳିତ ହୋଇଛି ।

ୟୁହୁଦୀୟ ଧର୍ମ ଭାବନାର ପରି ପୂରକ ଭାବେ ଯେପରି ଖ୍ରୀଷ୍ଟ ଧର୍ମ ବିକାଶ ଲାଭ କରିଥିଲା, ସେହିପରି ଖ୍ରୀଷ୍ଟଧର୍ମର ପରିପୂରକ ଭାବେ ମହମ୍ମଦ ଇସ୍‌ଲାମ୍ ଧର୍ମର ବିକାଶ ସାଧନ କରିଥିଲେ । ଇସ୍‌ଲାମ୍ ଧର୍ମରେ ପାରସିକ ଦ୍ୱୈତ ଭାବନା ଓ ଖ୍ରୀଷ୍ଟୀୟ ତ୍ରିଦେବ ବାଦ ସ୍ଥଳେ ଏକ ପରେମେଶ୍ୱର ଚେତନା ବିକାଶ ନିମିତ୍ତ ଉପଦେଶାବଳୀ ସ୍ଥାନ ଲାଭ କଲା । ଇସ୍‌ଲାମ ଧର୍ମର ମୂଳ ଗ୍ରନ୍ଥ କୋରାନରେ ପାରସିକ ୟୁହୁଦୀୟ ଓ ଆରବୀୟ ମାନଙ୍କ ସଂସ୍କାର ଓ ବିଶ୍ୱାସର ସୂକ୍ଷ୍ମାନୁଶୀଳନ କରାଯାଇଛି । କୋରାନ କେବଳ ଏକ ଧର୍ମୀୟ ବିଧି ବିଧାନ ନୀତି ନିୟମ ଓ ଉତ୍ସବ ବା ପର୍ବ ପର୍ବାଣୀର ତଥ୍ୟ ମୂଳକ ଗ୍ରନ୍ଥ ନୁହେଁ, ଏହା ଏକ ଇସ୍‌ଲାମୀୟ ଦର୍ଶନ ଗ୍ରନ୍ଥ । "କୋରାନ" ପଦକୁ ଏକ ପାଠ୍ୟ ବା ଏକ ସଂଗ୍ରହ ରୂପେ ଅର୍ଥ କରାଯାଏ । କିନ୍ତୁ ଏହାକୁ ଦିବ୍ୟ ବାଣୀ ରୂପେ ବହୁଲୋକ ସ୍ୱୀକାର କରନ୍ତି ।

ମହମ୍ମଦଙ୍କ ଦେହାନ୍ତ ବେଳକୁ କୋରାନର ସଂଗୃହୀତ ରୂପ କିଛି ନ ଥିଲା । ଏହାର ବିଭିନ୍ନ ଅଂଶ ଭିନ୍ନ ଭିନ୍ନ ସ୍ଥାନରେ ତାଳପତ୍ର, ଚମଡ଼ା, ଓସାରିଆ ହାଡ଼ରେ ଲିପିବଦ୍ଧ ଓ ଲୋକ ମୁଖରେ ପ୍ରଚଳିତ ଥିଲା । ହଜରତ ଆବୁବେକର ପ୍ରଥମେ କୋରାନର ବାଣୀ ସଂଗ୍ରହ କରି ଗ୍ରନ୍ଥର ଯେଉଁ ଆକାର ଦେଇଥିଲେ ତାହା ଅଦ୍ୟାପି ପ୍ରଚଳିତ ରହିଛି । ମହମ୍ମଦଙ୍କ ଅବସ୍ଥାନ ଅନୁସାରେ କୋରାନର କେତେକ ଅଂଶ ମକ୍‌କା ଅବସ୍ଥାନ କାଳୀନ ଈଶ୍ୱରଙ୍କ ବାଣୀ ଓ ଅନ୍ୟ କେତେକ ଅଂଶ ମଦିନା ଅବସ୍ଥାନ କାଳୀନ ଈଶ୍ୱରଙ୍କ ବାଣୀ ଭାବେ ସୁବିଦିତ । କୋରାନର ପ୍ରାରମ୍ଭରେ ପରେମେଶ୍ୱରଙ୍କ ଐକିକ, ସ୍ୱରୂପ ବିଭିନ୍ନ ଅବତାର, ଈଶ୍ୱର ବିଶ୍ୱାସ ଆଦି ସଂକଳିତ ଏବଂ ପରବର୍ତ୍ତି ଅଂଶରେ ନୀତିନିୟମ ଓ ଆଚରଣ ବିଧିର ଉଲ୍ଲେଖ ରହିଛି । କୋରାନ ଗ୍ରନ୍ଥଟି ସରଳ ସାବଲୀଳ ପଦାବଳୀ, କାବ୍ୟିକ ଅନୁଭୂତି ଓ ଜ୍ଞାନମୟ ଭାବନାରେ ପରିପୂର୍ଣ୍ଣ । ଏହା ତିରିଶଟି ସିପାରାରେ (ଭାଗ) ବିଭକ୍ତ । ରମ୍‌ଜାନ ମାସରେ ଏକଶହ ଚଉଦ ଅଧ୍ୟାୟ ବିଶିଷ୍ଟ ସମଗ୍ର କୋରାନ ଗ୍ରନ୍ଥଟି ଧାର୍ମିକ ଲୋକମାନେ ପାଠ କରନ୍ତି । ଏତଦ୍ ବ୍ୟତୀତ କୋରାନର ଅଧ୍ୟାୟ ଗୁଡ଼ିକ ସୋରା ଓ ଶ୍ଳୋକ ଗୁଡ଼ିକ ଆୟତ୍ ନାମରେ ନାମିତ । ମୁସଲମାନ୍ ବିଶ୍ୱାସରେ ଆଲ୍ଲାଙ୍କୁ ପରେମେଶ୍ୱର, ନିତ୍ୟ, ଅବିନଶ୍ୱର, ଅଦ୍ୱୈତ ; ନିରାକାର, ଅଭେଦ୍ୟ, ଅପରିମେୟ, ଓ ସର୍ବବ୍ୟାପୀ ଭାବେ ଗ୍ରହଣ କରାଯାଇଛି । ତେଣୁ ଇସ୍‌ଲାମ୍ ଧର୍ମରେ ଆଲ୍ଲାଙ୍କୁ ସର୍ବୋଚ୍ଚ ପ୍ରଭୁ ଭାବେ ଉପାସନା କରାଯାଏ । ଆଲ୍ଲା ଶବ୍ଦଟି ଏକ ପରମେଶ୍ୱର ବା ଅଦ୍ୱୈତ ପ୍ରଭୁ ଅର୍ଥକୁ ବୁଝାଉ ଥିବାରୁ ଇସ୍‌ଲାମ୍ ଧର୍ମରେ ନିରାକାର ଈଶ୍ୱରୋପାସନା ପ୍ରାଧାନ୍ୟ ଲାଭ କରିଥିବାର ଜଣାଯାଏ । ବୈଦିକ ଓ ଲୌକିକ ଦେବ ଦେବୀଙ୍କୁ ନେଇ ଭାରତରେ ବହୁ ଦେବ ବାଦର ପ୍ରଚଳନ ଥିଲେ ମଧ୍ୟ "ସର୍ବଂ ବ୍ରହ୍ମମୟଂ ଜଗତ୍, ଜୀବୋ ବ୍ରହ୍ମୈବ ନାପରଃ" ଧାରଣା ଭଳି ଇସ୍‌ଲାମ୍ ଧର୍ମରେ ଆଲ୍ଲାଙ୍କର ଅନୁରୂପ ସ୍ଥିତି ସ୍ୱୀକୃତ ହୋଇଛି । ଭାରତୀୟମାନେ ନିଜ ନିଜର ରୁଚି ଓ ବିଶ୍ୱାସକୁ ଭିତ୍ତି କରି ଇଷ୍ଟ ଦେବଙ୍କୁ ବିଭିନ୍ନ ନାମରେ ସ୍ତୁତି କରି ଥାଆନ୍ତି । ସେଥିପାଇଁ ଦେବ ଦେବୀଙ୍କ ପଞ୍ଚନାମ, ଅଷ୍ଟନାମ, ଷୋଡ଼ଶ ନାମ, ଶତନାମ, ସହସ୍ରନାମାଦିର ପ୍ରଚଳନ ରହିଛି । ସେହିପରି ଇସ୍‌ଲାମ ଧର୍ମରେ ସର୍ବମୟ କର୍ତ୍ତା ଆଲ୍ଲାଙ୍କର ଆଲ୍ଲାନାମ ସହିତ ଶତ ନାମ ସ୍ମରଣର ବ୍ୟବସ୍ଥା ରହିଛି । ଜଞ୍ଜାଳମୟ ସାଂସାରିକ ଜୀବନରୁ ମୁକ୍ତି ପାଇବା ନିମିତ୍ତ ପିତା ମାତା ନିଜ ନିଜ ପୁତ୍ର କନ୍ୟାଙ୍କୁ ଈଶ୍ୱରଙ୍କ ନାମରେ ନାମିତ କରି ଥାଆନ୍ତି । ଏହି ପ୍ରଥା ମାନବ ଜଗତରେ ସର୍ବତ୍ର ଅନୁସୃତ ହୋଇ ଆସୁଥିବାର ମନେ ହୁଏ ।

ଆଲ୍ଲାଙ୍କର ଅଲ୍-ମାଲିକ୍-ଶ୍ରେଷ୍ଠ ଶାସକ, ଅଲ୍‌ସଲାମ-ଶାନ୍ତି; ଗଫୁର-କ୍ଷମାଶୀଳ, ରଜାକ୍-ଦାତା, ଆଲିମ୍ ଓ ହକିମ୍-ଜ୍ଞାନୀ, ହାପିଜ୍-ରକ୍ଷକ, ହାକିମ୍ ଦୟାଳୁ, ହକ୍-ସତ୍ୟ, ସମୀହ ଓ ମୁଗିବ୍- ଶ୍ରୋତା, ଆଦି ଅନେଶତ ସଂଖ୍ୟକ ନାମ ଅଛି । ଏହି ନାମାବଳୀରେ ଆଲ୍ଲାଙ୍କ ପରମେଶ୍ୱରୋଚିତ ଗୁଣ ଗାମ୍ଭୀର୍ଯ୍ୟ ପ୍ରକଟିତ ହୋଇଛି । ସେ ଶକ୍ତିମାନ୍ ପ୍ରଭୁ । ପ୍ରଥମ ଓ ପରମ, ଆରମ୍ଭ ଓ ଶେଷ ଏବଂ ଦୟା, କ୍ଷମା, ଶାନ୍ତି, ମୈତ୍ରୀ ଓ ପ୍ରଗତିର ପ୍ରତୀକ ଭାବେ ଉପାସିତ ହେଉଛନ୍ତି । ଆଲ୍ଲାଙ୍କ ଶତ ନାମ ସ୍ମରଣ ପାଇଁ ମୁସଲମାନ୍ ଭକ୍ତ ମାନେ ତସ୍‌ବିହ ବା ମାଳା ଜପ କରନ୍ତି ।

ଇସ୍‌ଲମ୍ ଧର୍ମରେ ପ୍ରତ୍ୟେକ ଧର୍ମ ପ୍ରାଣ ବ୍ୟକ୍ତି ଏକେଶ୍ୱର ବିଶ୍ୱାସ, ନମାଜ୍-ପ୍ରାର୍ଥନା, ରୋଜା-ଉପବାସ ଜକାତ୍-ଭିକ୍ଷାଦାନ, ଓ ହଜ୍-ତୀର୍ଥଯାତ୍ରା, ଏହି ପାଞ୍ଚୋଟି ନିୟମ ପାଳନ କରନ୍ତି । ପ୍ରାର୍ଥନା କାଳ ଫଜର-ପ୍ରାତଃ, ଯୋହର-ମଧ୍ୟାହ୍ନ, ଅସର-ଅପରାହ୍ନ, ସଗ୍‌ରିବ୍-ସନ୍ଧ୍ୟାକାଳ ଓ ଇସା-ରାତ୍ରି କାଳୀନ ପ୍ରାର୍ଥନା ଭାବେ ପାଞ୍ଚ ଭାଗରେ ବିଭକ୍ତ । ପ୍ରତ୍ୟେକ ପ୍ରାର୍ଥନା ପୂର୍ବରୁ ଅଜାନ୍ ଉଚ୍ଚ ସ୍ୱରରେ କହି ଲୋକ ମାନଙ୍କୁ ପ୍ରାର୍ଥନା ପାଇଁ ଡ଼କାଯାଏ ।

ମୁସଲମାନୀୟ ବର୍ଷର ନବମ ମାସ ରମ୍‌ଜାନ ସମୟରେ ସୂର୍ଯ୍ୟୋଦୟଠାରୁ ସୂର୍ଯ୍ୟାସ୍ତ ପର୍ଯ୍ୟନ୍ତ ପ୍ରତ୍ୟେକ ଧାର୍ମିକ ଉପବାସ କରନ୍ତି । କେବଳ ରୋଗୀ ଓ ଯାତ୍ରୀ ଏହି କଠୋର ଉପବାସ ବ୍ରତରୁ ମୁକ୍ତ ରହନ୍ତି । ରମ୍‌ଜାନ ମାସର ଏକୋଇଶରୁ ଅଣତିରିଶ ମଧ୍ୟରେ କୌଣସି ଏକ ରାତ୍ରିକୁ ଲୈଲତ ଉଲ୍ କଦର ବା ପ୍ରଶଂସିତ ରାତ୍ରି ବୋଲି କୁହାଯାଏ । ଭିକ୍ଷା ଦାନରେ ନିଜ ସଂଗୃହୀତ ସଂପତ୍ତିର ଚାଳିଶ ଭାଗରୁ ଭାଗେ ଦାନ କରିବା ନିମିତ୍ତ ଉପଦେଶ ଦିଆ ଯାଇଛି । ରମ୍‌ଜାନ ଶେଷରେ ଇଦୁଲ୍ ଫିତର ବା ଉପବାସ ବ୍ରତୋତ୍ସର୍ଗ ବିଧି ପାଳିତ ହୁଏ । ସେଦିନ ସ୍ୱତନ୍ତ୍ର ଭାବେ ସଦ୍‌କା ବା ଦାନ କାର୍ଯ୍ୟ କରାଯାଏ । ହଜ୍ ବା ତୀର୍ଥ ଯାତ୍ରା ଇସ୍‌ଲମ୍ ଧର୍ମର ସର୍ବଶ୍ରେଷ୍ଠ ଧର୍ମୀୟ ଉପାସନା । ହଜ୍ ବା ତୀର୍ଥ ଯାତ୍ରା ପାଇଁ ମୁସଲମାନ୍‌ମାନେ ପବିତ୍ର ସ୍ଥାନ ମକ୍‌କା ଓ ମଦିନା ଯାତ୍ରା କରନ୍ତି ।

ପୂର୍ବାଲୋଚିତ ପୃଷ୍ଠ ଭୂମିରେ ଇସ୍‌ଲମ୍ ଧର୍ମର ଅଭ୍ୟୁଦୟ ଓ ପ୍ରାରମ୍ଭିକ ବିକାଶ ସହିତ କୋରାନ ଗ୍ରନ୍ଥର ସଂକଳନ ସମ୍ଭବ ହୋଇଛି । ହିନ୍ଦୁ, ଖ୍ରୀଷ୍ଟ, ୟୁହୁଦୀ ଧର୍ମ ଭଳି ମୁସଲମାନ ଧର୍ମର ନାମ ଇସ୍‌ଲମ୍ ଓ ଇସ୍‌ଲମ୍ ଧର୍ମାବଲମ୍ବୀ-ମାନେ ମୁସଲମାନ୍ ଭାବେ ଅଭିହିତ । ବର୍ତ୍ତମାନ ପୃଥିବୀର ପ୍ରାୟ ସର୍ବତ୍ର ଇସ୍‌ଲମ୍‌ଧର୍ମାବଲମ୍ବୀମାନେ ବସବାସ କରୁଛନ୍ତି । ଦେଶ ଓ କାଳୋଚିତ ଜୀବନଧାରାକୁ ଭିତ୍ତି କରି ଇସ୍‌ଲମଧର୍ମ ବହୁଧା ବିକଶିତ ହୋଇ ଆଜି ଏକ ମହାଦ୍ରୁମର ସ୍ୱରୂପ ଗ୍ରହଣ କରିଛି ।

ଡକ୍‌ଟର ଭଗବାନ ପଣ୍ଡା

ସଂପାଦକ, ପର୍ଯ୍ୟଟନ, କ୍ରୀଡ଼ା ଓ ସଂସ୍କୃତି ନିର୍ଦ୍ଦେଶାଳୟ,
ଓଡ଼ିଶା, ଭୁବନେଶ୍ୱର

ରେଫରେନ୍‌ସ–

୧ । ଦି କୋରାନ–ଇ: ଏଚ୍: ପାମିର, ଦିଲ୍ଲୀ, ୧୯୭୦
୨ । ଦି ପ୍ରଫେଟ୍ ମହମ୍ମଦ ଏଣ୍ଡ ହିଜ୍ ମିସନ–ଏ: ହୁସେନ୍, ଦିଲ୍ଲୀ ୧୯୬୭
୩ । ଦି ହୋଲି ପ୍ରଫେଟ୍ ମହମ୍ମଦ–ଏଚ୍: ଏମ୍: ବି: ଏମ୍: ଅହମଦ୍, ସିକନ୍ଦରାବାଦ, ୧୯୨୯



ହିନ୍ଦୁ ଓ ମୁସ୍‌ଲିମ୍ ସଂସ୍କୃତିର ସମନ୍ୱୟ ସେତୁ-ପାଲା

ପ୍ରାଚୀନ ଉତ୍କଳ ବହୁ ଧର୍ମ ଓ ସଂସ୍କୃତିର ସମନ୍ୱୟସ୍ଥଳୀ ରୂପେ ସମଗ୍ର ଭାରତବର୍ଷରେ ଏକ ବିଶିଷ୍ଟ ସ୍ଥାନ ଅଧିକାର କରିଅଛି । ଧର୍ମ କ୍ଷେତ୍ରରେ ସହିଷ୍ଣୁତା, ଉଦାରତା ତଥା ମହାନୁଭବତା ଉତ୍କଳୀୟ ସଂସ୍କୃତିର ମୂଳମନ୍ତ୍ର । ବହୁ ପ୍ରାଚୀନ କାଳରୁ ଏହି ପବିତ୍ର ଦେବଭୂମିରେ ସମୟାନୁକ୍ରମେ ବେଦ ଉପନିଷଦାଦିର ତାର୍କିକ ଚର୍ଚ୍ଚାଠାରୁ ଆରମ୍ଭକରି ବୌଦ୍ଧ-ଜୈନ, ତନ୍ତ୍ର, ବେଦାନ୍ତ, ବ୍ରାହ୍ମଣ୍ୟ, ଶୈବ, ଶାକ୍ତ, ବୈଷ୍ଣବ, ସୌର, ଗାଣପତ୍ୟ, ପଞ୍ଚସଖା ପ୍ରଚାରିତ ଶୂନ୍ୟବାଦ, ଇସଲାମ୍, ବ୍ରାହ୍ମ ତଥା ଖ୍ରୀଷ୍ଟିୟାନ୍ ପ୍ରଭୃତି ସମସ୍ତ ଧର୍ମ, ଦର୍ଶନ ଓ ମତବାଦର ମହାମିଳନ ସଂଘଟିତ ହୋଇଅଛି । ଓଡ଼ିଶାର ରାଜନୈତିକ ଇତିହାସରେ ଭିନ୍ନ ଭିନ୍ନ ଶାସକ ଗୋଷ୍ଠୀର ଧର୍ମମତ ଓ ପୃଷ୍ଠପୋଷକତାର ବଳିଷ୍ଠ ପ୍ରଭାବରେ ସମାଜରେ ଧର୍ମ ଓ ସଂସ୍କୃତିର ରୂପରେଖ ପରିବର୍ତ୍ତିତ ଓ ରୂପାନ୍ତରିତ ହୋଇ ପରିଶେଷରେ ବିଶେଷତଃ ଶିବ, ଦୁର୍ଗା ବା ଶକ୍ତି, ବିଷ୍ଣୁ, ଗଣେଶ ଏବଂ ସୂର୍ଯ୍ୟ—ଏହି ପଞ୍ଚ ଦେବତାଙ୍କର ସମନ୍ୱୟାତ୍ମକ ଉପାସନାରେ ପର୍ଯ୍ୟବସିତ ହୋଇଅଛି । ଏହି 'ପଞ୍ଚୋପାସନା' ପରଂପରାରେ ଉତ୍କଳ ଭୂଖଣ୍ଡରେ ପୁରୀ ବୈଷ୍ଣବ କ୍ଷେତ୍ର, ଭୁବନେଶ୍ୱର ଶୈବ କ୍ଷେତ୍ର, କୋଣାର୍କ ସୌର କ୍ଷେତ୍ର, ଯାଜପୁର ଶାକ୍ତ କ୍ଷେତ୍ର ଏବଂ ଚଣ୍ଡୀଖୋଲ ନିକଟବର୍ତ୍ତୀ ମହାବିନାୟକ ଗଣପତି କ୍ଷେତ୍ର ରୂପେ ପ୍ରସିଦ୍ଧ ଲାଭ କଲା ।

ପଞ୍ଚଦେବତା ଉପାସନା ପଦ୍ଧତିର ପରିକଳ୍ପନାରୁ ହିଁ ଓଡ଼ିଶାର ଧର୍ମ ଓ ସଂସ୍କୃତିର ବିଶିଷ୍ଟ ବିଭାଗ ରୂପେ ଆଲୋଚ୍ୟ 'ପାଲା' ଆତ୍ମପ୍ରକାଶ ଲାଭ କରିଅଛି । ପାଲା କହିଲେ, ସାଧାରଣତଃ 'ସତ୍ୟନାରାୟଣ ପାଲା' କୁ ବୁଝାଏ । 'ସ୍କନ୍ଦପୁରାଣ' ଅବନୀ ଖଣ୍ଡର ରେବା ଉପଖଣ୍ଡ ଅନ୍ତର୍ଗତ ଚାରିଗୋଟି ଅଧ୍ୟାୟରେ ପାଲା ଓ ତାହାର ପୂଜା ପ୍ରଭୃତି ବିଷୟ ବିସ୍ତୃତ ଭାବରେ ବର୍ଣ୍ଣିତ ହୋଇଅଛି । ଭବିଷ୍ୟ ପୁରାଣରେ ମଧ୍ୟ ଏ ସମ୍ବନ୍ଧରେ କେତେକ ସୂଚନା ମିଳେ ।

ପାଲା ଓଡ଼ିଶାର ଅନ୍ୟତମ ଲୋକପ୍ରିୟ ଜାତୀୟ ଧାର୍ମିକ ଅନୁଷ୍ଠାନ । ଏହାର ପାଳନପାଇଁ କୌଣସି ନିର୍ଦ୍ଦିଷ୍ଟ ତିଥି ବା ସମୟ ନଥାଏ । କୌଣସି ଦୁଃଖ ଦୁର୍ବିପାକରୁ ଉଦ୍ଧାର ପାଇବାପାଇଁ କିମ୍ବା ଅନ୍ୟ କିଛି ବିଶେଷ ଲକ୍ଷ୍ୟ ପୂରଣ ଉଦ୍ଦେଶ୍ୟରେ ମାନସିକ କରି ଜାତି ଧର୍ମ ବର୍ଣ୍ଣ ନିର୍ବିଶେଷରେ ଯେ କୌଣସି ବ୍ୟକ୍ତି ସତ୍ୟନାରାୟଣ ପାଲା ପୂଜା କରାଇଥାନ୍ତି । ସନ୍ତାନଟିଏ ଜନ୍ମହେଲେ ତା'ର ଦୀର୍ଘାୟୁ କାମନା କରି ଓଡ଼ିଶାର ସମସ୍ତ ହିନ୍ଦୁ ଜନତା ସତ୍ୟନାରାୟଣ ପାଲା ପୂଜା ଅନୁଷ୍ଠାନ କରିଥାନ୍ତି । ଏହାଛଡ଼ା ବାଳବୃଦ୍ଧ ନିର୍ବିଶେଷରେ ଜନ୍ମଦିନମାନଙ୍କରେ ବିଶେଷତଃ ଜନ୍ମଠାରୁ ଷୋଳବର୍ଷ ପର୍ଯ୍ୟନ୍ତ ପ୍ରତିବର୍ଷ ମଧ୍ୟ ଏହି ପାଲା ପୂଜା କରାନ୍ତି ।

ଖ୍ରୀଷ୍ଟୀୟ ଷୋଡ଼ଶ ଶତାବ୍ଦୀଠାରୁ ଓଡ଼ିଶାରେ ପାଲାର ବିଶେଷ ପ୍ରଚଳନ ହୋଇଥିବା ଜଣାଯାଏ । କାରଣ ସୂର୍ଯ୍ୟବଂଶର ଶାସନ ପରେ ଓଡ଼ିଶା ମୁସଲମାନ ଶାସନାଧୀନ ହେଲା । ସେହି ସମୟରେ ଭାରତ-ବର୍ଷର ଶାସନ କ୍ଷେତ୍ରରେ ସୁଲତାନ ଓ ମୋଗଲମାନେ ପ୍ରତିପତ୍ତିଶାଳୀ ହୋଇ ଉଠିଥିଲେ । ସେମାନଙ୍କ ମଧ୍ୟରେ କେତେକ ଅତ୍ୟନ୍ତ ଧର୍ମାନ୍ଧ ହୋଇ ହିନ୍ଦୁଧର୍ମ ଓ ସଂସ୍କୃତି ଉପରେ ପ୍ରବଳ ଅତ୍ୟାଚାର ଆରମ୍ଭ କଲେ । ଓଡ଼ିଶାର ଶ୍ରେଷ୍ଠ ଉପାସ୍ୟ ଦେବତା ଶ୍ରୀ ଜଗନ୍ନାଥ ମଧ୍ୟ ସେହି ଆକ୍ରମଣରୁ ରକ୍ଷା ପାଇ ପାରିଲେ ନାହିଁ ।

ହିନ୍ଦୁ ମୁସଲମାନ ଧର୍ମ ଓ ସଂସ୍କୃତି ମଧ୍ୟରେ ଏକତା ଆଣିବାପାଇଁ କବୀର, ନାନକ ଓ ଚୈତନ୍ୟ ପ୍ରଭୃତି ମହାପୁରୁଷଗଣ ବିଭିନ୍ନ ଉଦ୍ୟମ କଲେ । ଓଡ଼ିଶାବାସୀ ମଧ୍ୟ ଏଥିରେ ବିଶେଷ ପ୍ରଭାବିତ ହୋଇଥିଲେ । ହିନ୍ଦୁ ମନ୍ଦିର, ଦେବଦେବୀ ଓ ଅନ୍ୟାନ୍ୟ ସାମାଜିକ ଅନୁଷ୍ଠାନଗୁଡ଼ିକୁ ଧ୍ୱଂସମୁଖରୁ ରକ୍ଷା କରିବା ନିମନ୍ତେ ଭାରତର ଅନ୍ୟାନ୍ୟ ଅଞ୍ଚଳପରି ଓଡ଼ିଶାର ବିଶିଷ୍ଟ ନେତୃବର୍ଗ ମୁସଲିମ୍‌ମାନଙ୍କ ସହ ଧାର୍ମିକ ଦୃଷ୍ଟିକୋଣରୁ ସହଯୋଗ ସ୍ଥାପନ କରିବାକୁ କଳ୍ପନା କରିଥିଲେ ଓ ସର୍ବବ୍ୟାପକ ହିନ୍ଦୁ ସଂସ୍କୃତି ମଧ୍ୟରେ ମୁସଲିମ୍ ଧର୍ମକୁ ସମ୍ମିଳିତ କରିବାର ଅବ୍ୟର୍ଥ ପ୍ରୟାସରୂପେ 'ସତ୍ୟନାରାୟଣ ପାଲା' ବ୍ୟବହୃତ ହେଲା । ସେମାନେ ହିନ୍ଦୁ ପଞ୍ଚଦେବତା ଉପାସନା ସହ ପଞ୍ଜାବରେ ବହୁ ପୂର୍ବରୁ ଅନୁସୃତ ହେଉଥିବା ମୁସଲମାନ ମାନଙ୍କର ପଞ୍ଚପୀର ଉପାସନାକୁ ସମ୍ମିଶ୍ରିତ କରି ଉଭୟ ସଂସ୍କୃତି ମଧ୍ୟରେ ସମନ୍ୱୟ ଆଣିବାକୁ ଚେଷ୍ଟା କଲେ । ଫଳରେ ନାରାୟଣ ଓ ପୀରଙ୍କୁ ସମ-ଭାବରେ ସତ୍ୟନାରାୟଣ ବା ସତ୍ୟପୀର ନାମରେ ନାମିତ କରାଯାଇ ସେ ଉଦ୍ଦେଶ୍ୟରେ ସ୍ୱତନ୍ତ୍ର ପୂଜାବିଧି ପ୍ରଚଳିତ ହେଲା । ଆସ୍ଥାନ ଉପରେ ଗଣପତି, ନାରାୟଣ, ରୁଦ୍ର, ଅମ୍ବିକା ଓ ଭାସ୍କର ପୂଜିତ ହେଉଥିଲେ ମଧ୍ୟ ପୂଜାପାଇଁ ପଞ୍ଚାମୃତ ନୈବେଦ୍ୟସହ ସତ୍ୟପୀରଙ୍କ ନିମିତ୍ତ ଉଦ୍ଦିଷ୍ଟ ଶିରିଣି' ଭୋଜ୍ୟରୂପେ ବ୍ୟବହୃତ ହେଲା । ପୂଜା ଶେଷରେ ସତ୍ୟନାରାୟଣଙ୍କ ମହିମା ଗାନ ସହ ସତ୍ୟପୀରଙ୍କ ମହିମା ମଧ୍ୟ ସଂଶ୍ଳିଷ୍ଟ କରାଗଲା । ଏହିପରି ଭାବରେ ଗଣେଶାଦି ଏ ପଞ୍ଚଦେବତାଙ୍କୁ ପଞ୍ଚପୀର ଏବଂ ସତ୍ୟନାରାୟଣଙ୍କୁ ସତ୍ୟପୀର ରୂପେ ପ୍ରଗ୍ରର କରିବା ଫଳରେ ହିନ୍ଦୁଧର୍ମ ଓ ସଂସ୍କୃତି ରକ୍ଷା ପାଇବା ସଙ୍ଗେ ସଙ୍ଗେ ହିନ୍ଦୁ ଓ ମୁସଲିମ୍‌ମାନଙ୍କ ମଧ୍ୟରେ ମୈତ୍ରୀ ସ୍ଥାପିତ ହୋଇଥିଲା । ହିନ୍ଦୁ ଓ ମୁସଲମାନ ଉଭୟେ ଏକତ୍ର ମିଳିତ ହୋଇ ସତ୍ୟନାରାୟଣ ପାଲା ପୂଜା ଭକ୍ତିର ସହ ପାଳନ କଲେ ଏବଂ ପୁସ୍ତକ ପାରାୟଣକୁ ଧୈର୍ଯ୍ୟର ସହିତ ଶୁଣିଲେ ।

ସମ୍ଭବତଃ ଖ୍ରୀଷ୍ଟୀୟ ଷୋଡ଼ଶ ଶତାବ୍ଦୀର ଶେଷଭାଗ ଓ ସପ୍ତଦଶ ଶତାବ୍ଦୀର ପ୍ରାରମ୍ଭରେ ଓଡ଼ିଶାରେ ପାଲାକାର ଭାବରେ କବି କର୍ଣ୍ଣଙ୍କର ଆବିର୍ଭାବ ହୋଇଥିଲା । କବିକର୍ଣ୍ଣଙ୍କ ପୂର୍ବରୁ ବଙ୍ଗଳା ସାହିତ୍ୟରେ ରାମେଶ୍ୱର, ଫକୀର ରାମଦାସ, ଦ୍ୱିଜ ବିଶ୍ୱେଶ୍ୱର, ଦ୍ୱିଜ ରାମକୃଷ୍ଣ କବିଚନ୍ଦ୍ର, ଅଯୋଧ୍ୟା ରାମରାୟ ଓ ଶଙ୍କର ଆଗ୍ରର୍ଯ୍ୟ ଆଦି କବିମାନେ ବହୁ ପାଲା ପୁସ୍ତକ ପ୍ରଣୟନକରି ସୁଖ୍ୟାତି ଅର୍ଜନ କରିଥିଲେ । ସେଥିରେ ଅନୁପ୍ରାଣିତ ହୋଇ କବିକର୍ଣ୍ଣ ବଙ୍ଗଳା ଓ ପାର୍ଶି ମିଶା ସରଳ ଓଡ଼ିଆ ଭାଷାରେ ଲୋକପ୍ରିୟ ଚିତ୍ତାକର୍ଷକ ପାଲା ପୁସ୍ତକମାନ ରଚନା କରି ଓଡ଼ିଶାରେ 'ସତ୍ୟନାରାୟଣ ପାଲାର' ପ୍ରସାର ସାଧନ କରିଥିଲେ । କବିକର୍ଣ୍ଣଙ୍କ ରଚିତ ଷୋଳଗୋଟି ପାଲା ସାଧାରଣତଃ ଓଡ଼ିଶାର ଘରେ ଘରେ ଆଦୃତ ଓ ଅନୁଷ୍ଠିତ ହୋଇଥାଏ । ଏହା 'ଷୋଳପାଲା' ନାମରେ ପରିଚିତ । କବି ନିମ୍ନମତେ ସେଗୁଡ଼ିକର ନାମକରଣ କରିଯାଇଛନ୍ତି—

"ପ୍ରଥମ ପାଲା ସତ୍ୟନାରାୟଣ ଜନ୍ମ, ଦ୍ୱିତୀୟ ପାଲାର ନାମ ପଦ୍ମ ଯେ ଲୋଚନ ।
ତୃତୀୟ ପାଲାର ନାମ ଗୁଡ଼ିଆ ଶଙ୍କର, ଚତୁର୍ଥ ପାଲାର ନାମ ଅଟେ ବିଦ୍ୟାଧର ।
ପଞ୍ଚମ ପାଲାର ନାମ ମର୍ଦ୍ଦଗାଜି ଜନ୍ମ, ଷଷ୍ଠରେ ଯେ ବିଭାକଲେ ସତ୍ୟନାରାୟଣ ।
ସପ୍ତମ ପାଲାର ନାମ ମଦନ ସୁନ୍ଦର, ଅଷ୍ଟମ ପାଲାର ନାମ ଅଟେ ସୌଦାଗର ।
ନବମ ପାଲାର ନାମ ଅଭିନ୍ନ ମଦନ, ଦଶମ ପାଲାର ନାମ ଅଟଇ ଦୁର୍ଜ୍ଜନ ।
ଏକାଦଶ ପାଲାର ନାମ ହେରାଗ୍ରନ୍ଦ ହୟା, ଦ୍ୱାଦଶ ପାଲାର ନାମ ମନୋହର ଫାଶିୟା ।
ତେର ପାଲାର ନାମ ଗୋଟି ଅଟଇ କାଠୋରା ଚଉଦ ପାଲାର ନାମ ଅଟେ ଉଗ୍ରତାରା ।
ପନ୍ଦର ପାଲାର ନାମ କିଶୋର ଚନ୍ଦର, ଷୋଳ ପାଲା ପୂର୍ଣ୍ଣ ହେଲା ଲକ୍ଷ୍ମଣକୁମର ।"

ଏହି ଷୋଳ ପାଲାର ନାମ କରଣରେ କେତେକ ପାର୍ଥକ୍ୟ ଥିବା ମଧ୍ୟ ଦେଖାଯାଏ ଏବଂ କିଶୋର ଚନ୍ଦ୍ର ପାଲା ପରିବର୍ତ୍ତେ ସ୍ୱର୍ଗାରୋହଣ ପାଲାର ନାମ ମିଳେ ।

"ପ୍ରଥମତେ ଜନ୍ମ ନାରାୟଣ ଦ୍ୱିତୀୟେ ପଦ୍ମଲୋଚନ
ମର୍ଦ୍ଦଗାଜି ଜନ୍ମପାଲା ପୁନ ମର୍ଦ୍ଦଗାଜି ବିଭାର କଥନ
ପଞ୍ଚମେତେ ବିଦ୍ୟାଧର ଷଷ୍ଠେ ମଦନ ସୁନ୍ଦର
ସପ୍ତମେ ସଦାନନ୍ଦ ହୟେ
ଅଷ୍ଟମେତେ ଫାଶିଆର ନବମେ ଗୁଡ଼ିଆ ଶଙ୍କର
ଦୁର୍ଜ୍ଜନସିଂହ ଦଶମେତେ ହୟେ ।

ଏକାଦଶ ହାରାଗନ୍ଧ ଦ୍ଵାଦଶ ଉଗ୍ରତାରା
ତ୍ରୟୋଦଶ କାଠୁରିଆ ହୟେ
ଚତୁର୍ଦ୍ଦଶ ଲକ୍ଷ୍ମଣ କୁମାର ତାପରେ ଅଭିନ୍ନ ମଦନ
ଷୋଡ଼ଶ ସ୍ଵର୍ଗାରୋହଣ ହୟେ ।"

ଏହି ଷୋଳପାଲା ବ୍ୟତୀତ ପରବର୍ତ୍ତୀ କାଳରେ କବି କର୍ଣ୍ଣ ଭଣିତ ଦଶାବତାର ପାଲା, ଭ୍ରମରବର ପାଲା, ରଙ୍ଗଲତା ପାଳା, ନୀଳସୁନ୍ଦର ପାଲା, ଶ୍ଵେତ ବସନ୍ତ ପାଳା, ହରି ଅର୍ଜ୍ଜୁନ ପାଲା, ଦୟାନନ୍ଦ ପାଲା, ଚନ୍ଦ୍ରାଜିତ ପାଲା ଓ ରତ୍ନ ଚୂଡ଼ାମଣି ପାଲା ପ୍ରଭୃତି ବହୁ ନୂତନ ପାଲା ପୁସ୍ତକ ପ୍ରଣୀତ ଓ ପ୍ରଚ୍ଛରିତ ହୋଇଅଛି ।

ସମସ୍ତ ପାଲା ଗୋଟିଏ ଲକ୍ଷ୍ୟ ନେଇ ରଚିତ ହୋଇଥିବାରୁ ସେଗୁଡ଼ିକର ବିଷୟବସ୍ତୁ ପ୍ରାୟ ଏକ ପ୍ରକାର । କାହାଣୀ ମାଧ୍ୟମରେ ସତ୍ୟନାରାୟଣଙ୍କଠାରେ ଅଚଳା ଭକ୍ତି ଓ ଦୃଢ଼ ବିଶ୍ଵାସ ସୃଷ୍ଟି କରାଇ ବିଧି ସମ୍ମତ ପୂଜା ଅର୍ଚ୍ଚନାଦିଦ୍ଵାରା ଉତ୍ତମ ପତି ବା ସନ୍ତାନସନ୍ତତି, ଅଶେଷ ପରମାୟୁ ଓ ଯଶ ପ୍ରତିଷ୍ଠାଦି ବିଭିନ୍ନ ଅଭୀଷ୍ଟ ସିଦ୍ଧିସହ ବହୁ ସୁଖ ସ୍ଵାଚ୍ଛନ୍ଦ୍ୟ ଲଭ କରିବା ହିଁ ଏହାର ମୁଖ୍ୟ ଉଦ୍ଦେଶ୍ୟ । ସର୍ବ ଶକ୍ତିମାନ୍ ପରମେଶ୍ଵରଙ୍କଠାରେ ଅନନ୍ୟ ପ୍ରତ୍ୟୟ ବଳରେ ସାଧାରଣ ମନୁଷ୍ୟ ଯେ ଅସାଧ୍ୟ ସାଧନ କରିପାରେ, ଜୀବନର ସମସ୍ତ ଝଡ଼ଝଞ୍ଜା ଓ ବିପତ୍ତିକୁ ଅନାୟାସରେ ଅତିକ୍ରମକରି ଶ୍ରୀ ସଂପଦର ଅଧିକାରୀ ହୋଇପାରେ ତାହାହିଁ ପାଲା କାହାଣୀ ଗୁଡ଼ିକର ପ୍ରତିପାଦ୍ୟ ଲକ୍ଷ୍ୟ । ତତ୍କାଳୀନ ଓଡ଼ିଶାରେ ଲୋକ ପ୍ରଚଳିତ ବିଭିନ୍ନ ପର୍ବପର୍ବାଣୀ ଓ ଓଷା ବ୍ରତ ସହ ସଂଶ୍ଳିଷ୍ଟ କଥା-ଗୁଡ଼ିକ ସହ ଉକ୍ତ ପାଲା କାହାଣୀଗୁଡ଼ିକରେ ବହୁ ସାମଞ୍ଜସ୍ୟ ପରିଲକ୍ଷିତ ହୁଏ । ଓଷା ବ୍ରତ କଥାଗୁଡ଼ିକରେ ସାଧାରଣତଃ ଉପାସ୍ୟ ଦେବ ବା ଦେବୀ ନିଜେ ବ୍ରତକାରୀ ବା ବ୍ରତକାରିଣୀକୁ ନିର୍ଦ୍ଦିଷ୍ଟ ଓଷାବ୍ରତମାନ ପାଳନ ଓ ପୂଜା ଆରାଧନା କରିବାପାଇଁ ପ୍ରବର୍ତ୍ତାଇ ଥାଆନ୍ତି । କିନ୍ତୁ ବ୍ରତ ପାଳନରେ ଅନାସ୍ଥା ପ୍ରକାଶ କରି କେହି ତାହା ପାଳନ ନକଲେ ଦେବଦେବୀଗଣ ସେମାନଙ୍କୁ ରାଜ୍ୟ ଭ୍ରଷ୍ଟ, କୁଷ୍ଠରୋଗାଦିରେ ଆକ୍ରାନ୍ତ ଏବଂ ଅତ୍ୟନ୍ତ ଦାରିଦ୍ର୍ୟ ପ୍ରଭୃତି ବହୁ କଠୋର ବିପତ୍ତିରେ ପକାଇ ଥାଆନ୍ତି । ଶେଷରେ ସେମାନଙ୍କର ଜ୍ଞାନୋଦୟ ହୁଏ । ଉଦ୍ଦିଷ୍ଟ ଦେବଦେବୀଙ୍କୁ ପୂଜା କରିବାପାଇଁ ସଂକଳ୍ପ କରିବା ପରେ ପୂର୍ବ ସୌଭାଗ୍ୟ ଫେରି ପାଆନ୍ତି । ଠିକ୍ ସେହିପରି ପାଲା କାହାଣୀଗୁଡ଼ିକରେ ସତ୍ୟପୀର ବା ସତ୍ୟ ନାରାୟଣ କୌଣସି ଧନୀ ବ୍ୟକ୍ତି ନିକଟରେ ନିଜର ମହିମା ନିଜେ ପ୍ରଖ୍ୟାପନ କରି ପାଲାପୂଜା ଅନୁଷ୍ଠାନପାଇଁ ଉପଦେଶ ଦେଇଛନ୍ତି । କିନ୍ତୁ ଉକ୍ତ ବ୍ୟକ୍ତି ବିଶେଷ ତାହା ଶୁଣି ଉପହାସ କରିବାରୁ ସତ୍ୟପୀର ନିଜକୁ ଅପମାନିତ ମନେକରି ଅନ୍ତର୍ଦ୍ଧାନ ହୋଇ ଯାଇଛନ୍ତି । ଅବମାନନାକାରୀ ଧନିକ ଅଶେଷ ବିପଦ ଓ ସଂକଟର ସମ୍ମୁଖୀନ ହୋଇଛନ୍ତି । ପରିଶେଷରେ ନିଜର ଭୁଲ୍ ବୁଝିପାରି ଅନୁତପ୍ତ ହୋଇ ପାଲା ଅନୁଷ୍ଠାନ କରିବାକୁ ସଂକଳ୍ପ କରିବାରୁ ସମସ୍ତ ଦୁଃଖ ଦୁର୍ବିପାକରୁ ଅବିଳମ୍ବେ ଉଦ୍ଧାର ପାଇ ପୁନର୍ବାର ସୁଖ ସମୃଦ୍ଧିରେ କାଳଯାପନ କରିଛନ୍ତି ଏବଂ ସକଳ ଅଭୀଷ୍ଟ ଲଭ କରିଛନ୍ତି ।

ଐକାନ୍ତିକୀ ଈଶ୍ଵରଭକ୍ତି ଏବଂ କର୍ମରେ ଓ ଲକ୍ଷ୍ୟରେ ଏକନିଷ୍ଠତାହିଁ ଏ ସବୁ ପୂଜାର ମୂଳମନ୍ତ୍ର । ସେଥିପାଇଁ ଦେବ ଆରାଧନାରେ କୌଣସି ବାହ୍ୟ ଆଡ଼ମ୍ବରର ଆବଶ୍ୟକତା ନଥାଏ । ପୂଜାର ବିଧି ଅତ୍ୟନ୍ତ ସରଳ । ପୂଜାର ଉପକରଣ ମଧ୍ୟ ସୀମିତ । ନିଜର ଶକ୍ତି ଅନୁଯାୟୀ ଧନୀଦରିଦ୍ର ନିର୍ବିଶେଷରେ ଫଳ, ପୁଷ୍ପ, ସୁମିଷ୍ଟାଦି ଭୋଗ ଆଦି ଆରାଧ୍ୟ ଦେବଙ୍କୁ ଅର୍ପଣ କରି ପାରନ୍ତି ।

"ପ୍ରଭୁବଲେ ପୂଜାତେ ନା ଲଗେ ବହୁ ଧନ
ଶିର୍ନି ହବେ ସଓ୍ଵାସେର ଅବା ସଓ୍ଵା ମନ
ପାକାକଲା ସଓ୍ଵାକୁଡ଼ି ଦୁଗ୍‌ଧ ସଓ୍ଵାସେର
ତାତେ ଦିବେ ସଓ୍ଵାସେର ଅଟା ଗୋଧୂମେର
ସଓ୍ଵାସେର ଇକ୍ଷୁରସ ପୂଜାର ପ୍ରମାନ
ସଓ୍ଵାକୁଡ଼ି ଗୁଆ ଆର ସଓ୍ଵାକୁଡ଼ି ପାନ
ଯେ ବା ଯତପାରେ ପୂଜା ସ୍ଥାନତେ ରାଖିବେ
ଅନ୍ତରେ ଆମାରେ ନାମ ସ୍ମରନ କରିବେ ।"

ତେଣୁ ବିଭୁଚିନ୍ତନ, ବିଭୁ ସ୍ମରଣ ଏବଂ ଅନ୍ତଃକରଣର ଶୁଦ୍ଧତା ହିଁ ଜୀବନର ଲକ୍ଷ୍ୟ ଓ ଏକମାତ୍ର ପାଥେୟ । ଏହା ସମଗ୍ର ମାନବ ସମାଜକୁ ଶିକ୍ଷା ଦେବାପାଇଁ ପାଲା, ପୂଜା ଏବଂ କାହାଣୀଗୁଡ଼ିକର ସୃଷ୍ଟି ।

କିନ୍ତୁ ଉପଯୁକ୍ତ ଭୂମିକା ବ୍ୟତୀତ ହିନ୍ଦୁ ମୁସଲିମ୍ ସଂସ୍କୃତି ମଧ୍ୟରେ ସମନ୍ୱୟ ସ୍ଥାପନ କରିବା ଉଦ୍ଦେଶ୍ୟରେ ରଚିତ ହୋଇଥିବା ପାଲା କାହାଣୀଗୁଡ଼ିକର ଅବଦାନ ବିଶେଷ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ତଥା ପ୍ରଣିଧାନ ଯୋଗ୍ୟ । ବିଶ୍ୱ ନିୟନ୍ତା ପରମେଶ୍ୱର ଏକ ଓ ଅଭିନ୍ନ । କେବଳ ବ୍ୟକ୍ତି ଓ ଧର୍ମ ଭେଦରେ ସେହି ସର୍ବ ନିୟନ୍ତା ଈଶ୍ୱର ସତ୍ୟପୀର, ଆଲ୍ଲା ବା ଖୋଦା, ସତ୍ୟନାରାୟଣ, ବିଷ୍ଣୁ, ଜଗନ୍ନାଥ, ଶିବ, ରାମ ବା କୃଷ୍ଣ ନାମରେ ନାମିତ ହୋଇ ଭିନ୍ନ ଭିନ୍ନ ସ୍ଥାନରେ ବିଭିନ୍ନ ରୂପରେ ପୂଜିତ ହୁଅନ୍ତି । ହିନ୍ଦୁ ଓ ମୁସଲିମ୍ ଧର୍ମର ଉପାସନା ପଦ୍ଧତିର ବାହ୍ୟ ଆଭିମୁଖ୍ୟରେ କେବଳ ପାର୍ଥକ୍ୟ ରହିଅଛି । କିନ୍ତୁ ସବୁରି ଉପାସ୍ୟ ହେଲେ ଏକ ପରମ ପୁରୁଷ । ଏହି ନିଗୂଢ଼ ତତ୍ତ୍ୱକୁ ସୁନ୍ଦର ମନ-ମତାଣିଆ କାହାଣୀ ମାଧ୍ୟମରେ ପରିବେଷଣଦ୍ୱାରା ମୂଢ଼ ଧର୍ମାନ୍ଧ ଜନତାକୁ ସଚେତନ କରାଇ ଦିଆଯାଇଛି । ପରସ୍ପର ଭିତରେ ସଦ୍‌ଭାବ ପ୍ରତିଷ୍ଠା ନିମିତ୍ତ ହିନ୍ଦୁ ମୁସଲିମ୍ ସଂପ୍ରଦାୟ ଓ ସଂସ୍କୃତି ମଧ୍ୟରେ ଇନ୍ଦ୍ରଧନୁତୁଲ୍ୟ ଏକ ସୁନ୍ଦର ଓ ସୁଦୃଢ଼ ସେତୁବନ୍ଧ ତିଆରି କରିବା ପାଇଁ କାହାଣୀ ସମୂହର ସ୍ୱତନ୍ତ୍ର ବୈଶିଷ୍ଟ୍ୟ । କବି କର୍ଣ୍ଣଙ୍କ ରଚିତ ପ୍ରସିଦ୍ଧ ଷୋଳ ପାଲାକୁ ଅନୁଧ୍ୟାନ କଲେ ଏହା ସ୍ପଷ୍ଟ ପ୍ରତିପାଦିତ ହୁଏ ।

ସ୍ୱୟଂ ନାରାୟଣ ଏଥିରେ ହିନ୍ଦୁ ଭକ୍ତଙ୍କୁ କହିଛନ୍ତି ସତ୍ୟପୀରଙ୍କୁ ଆରାଧନା କରିବା ପାଇଁ—

"ନାରାୟନ ବଲେ ଆମି ତୋରେ ଦିବ ବର
ମର୍ତ୍ତ୍ୟପୁରେ ପୂଜାକର ପ୍ରଭୁ ସତ୍ୟପୀର" ଏବଂ ଏହାର କାରଣ ମଧ୍ୟ ବୁଝାଇ ଦିଆଯାଇଛି—
"ଅଦ୍ଭୁତ ପୀରେର ମାୟା କି ବଲିତେ ପାରି
ମୁସଲମାନ ବଲେ ପୀର ହିନ୍ଦୁ ବଲେ ହରି" ।

ଯେତେବେଳେ ଉତ୍କଳ ଭୂଖଣ୍ଡରେ ମୁସଲମାନ ଶାସକଙ୍କ କର୍ତ୍ତୃକ ହିଂସା, ଅତ୍ୟାଗ୍ରର ଓ ଦମନର ଲୀଳା ବ୍ୟାପିଗଲା, ଧର୍ମ ଓ ସଂସ୍କୃତି ଉପରେ ପ୍ରବଳ ଆକ୍ରମଣ ଆରମ୍ଭ ହେଲା । ଜନତା କଲ୍ୟାଣ କାମୀ ମହର୍ଷି ନାରଦ ପ୍ରଭୁ ନାରାୟଣଙ୍କୁ ସ୍ୱର୍ଗପୁରରେ ଅନୁରୋଧ କଲେ ପୁଣି ଥରେ ମର୍ତ୍ତ୍ୟରେ ଅବତୀର୍ଣ୍ଣ ହୋଇ ଅନ୍ୟାୟକୁ ଦମନ କରି ଶାନ୍ତି ମୈତ୍ରୀ ପ୍ରତିଷ୍ଠା କରିବାକୁ । ତାଙ୍କରି ଅନୁରୋଧକ୍ରମେ ପତିତପାବନ ନାରାୟଣ ସତ୍ୟପୀର ନାମରେ ଫକୀର ବେଶରେ ଧରାପୃଷ୍ଠକୁ ଆସି ତାଙ୍କର ଅଶେଷ ମହିମା ପ୍ରଦର୍ଶନ କରିଥିଲେ । କବି କର୍ଣ୍ଣ ଲେଖିଛନ୍ତି—

"ନାରଦେର କଥା ପ୍ରଭୁ ଏଡ଼ାଇତେ ନାରେ
ଫକୀର ହଇଆ ଚଲେ ଦୁନିଆ ଭିତରେ

× × ×

ଏହି ବେଶେ ଚଲେ ତବେ ସତ୍ୟନାରାୟନ
ବିଦୁର ମନ୍ଦିରେ ଯେନ ଗୋବିନ୍ଦ ଗମନ

× × ×

ବିଦୁରେର ଖୁଦକୁଣ୍ଡା ମିଶା ଝରି ଜଲ
ହାତ ପାତି ଖାଏ ଲୟା ଭକତବତ୍ସଲ
ଏହି ରୂପେ ଜନ୍ମ ହୈଲ ପ୍ରଭୁ ସତ୍ୟପୀର
ଦୁନିଆତେ କରାମତ କରିଲ ଜାହିର ।"

ପ୍ରଥମ ପାଲା ଜନ୍ମପାଲାର ଆରମ୍ଭରେ କବି ସତ୍ୟପୀର ଏବଂ ସତ୍ୟନାରାୟଣଙ୍କର ଅଲେଖ, ଅଚିନ୍ତ୍ୟ, ସର୍ବବ୍ୟାପୀ ତଥା ଅଭେଦ ସ୍ୱରୂପର ସୁନ୍ଦର ଆଲେଖ୍ୟ ପ୍ରଦାନ କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ହିନ୍ଦୁ ଶାସ୍ତ୍ର ପୁରାଣ ଏବଂ ମୁସଲମାନମାନଙ୍କର ଧର୍ମଶାସ୍ତ୍ର କୋରାନ ମଧ୍ୟରେ ସମତା ଓ ଏକତ୍ୱ ସ୍ଥାପନପାଇଁ ପ୍ରୟାସ କରିଛନ୍ତି ।

ସତ୍ୟପୀର ସାହେବର ମହିମା ବର୍ଣ୍ଣନ ଇୟାର ପିୟାର ଭାଇ ଶୁନ ସର୍ବଜନ ।
ଆସମାନେ ଦିବ୍ୟାସନେ ବସିୟା ଖୋଦାଏ କୌତୁକ କରେନ୍ ଜନମିଆଁ ଦୁନଆଏ ।
ଆମ ସେହି ଦେବତା ଅଲେଖ ନିରାକାର ସ୍ୱର୍ଗମର୍ତ୍ତ୍ୟ ରସାତଳେ କରନି ଆମାର ।
ଜଗନ୍ନାଥ ରୂପେ ଆମି ଓଡ଼ିଶାତେ ଆର ହିନ୍ଦୁ ମୁସଲମାନ ସର୍ବ କରି ଏକାକାର ।

× × × ×

ରାମ ରହମାନ ଜାନ କୋରାନ ପୁରାନେ ।
କାଞ୍ଚା ପାକା ଶିରିନିକେ ଆସ୍ତାନେ ପୂଜିୟା ।
ତବେ ସତ୍ୟପୀର ବଲଇବ ଦୁନିଆଏ ।
ପଦ୍ମଫୁଲ ରୂପୀ ହୟା ସତ୍ୟନାରାୟନ ।

× ×

ମାନବ ହଇଆ ପୀର କେତ ଜନମିଲ ।

ଦେଖବ କେମନ ଲେକେମାନେ କିପନା ମାନେ
ତାଜିବ ହଇବେ ଲେକେ ଦୁ ହାତେ ଗୁଟିୟା ।
ଅତବର୍ଲି ଆସମାନ ଛାଡ଼େନ୍ ଖୋଦାଏ ।
ଦରିଆତେ ଦାରୁବ୍ରହ୍ମ ରୂପେତେ ଭାସେନ ।

× ×

ନାରିକେଲ ଜଲ ଜେନ ଅକସ୍ମାତେ ହୈଲ ।"

ଏହାପରେ ସେହି ନିରାକାର ନିରଞ୍ଜନ ପରମ ପୁରୁଷ କଳିଯୁଗରେ ସତ୍ୟପୀର ନାମ ଧାରଣ କରି ହିନ୍ଦୁ ପୁରାଣର ବର୍ଣ୍ଣନା ଅନୁଯାୟୀ ମହର୍ଷି ଶୁକଦେବଙ୍କ ପରି ମାତୃ ଗର୍ଭ ମଧ୍ୟରୁ ବସ୍ତ୍ର ପରିଧାନ କରି ଶଂଖ, ଚକ୍ର ଗଦାପଦ୍ମ ହସ୍ତରେ ଧରି ଅବତୀର୍ଣ୍ଣ ହୋଇଛନ୍ତି —

"ଅନ୍ତରେ କରେନ ଶୋକ ପାଷାର ଯେ ବେଟୀ,
ଅନ୍ଧକୂପେ ଆଛେ ଆମି ବାଲକ ଶରୀର,
ସୁନ୍ଦର ଆଞ୍ଚଲା ଯଦି ଦିଅ ପରିବାରେ,
କାହେ ଦୁଃଖ ପାଓ ମାତା ଶୁନ ଆମାର ବାନି,
ଏକ ଗୋଟି କଲା ତବେ ପଡ଼ିଲ୍ଲ ଖସିୟାଁ,
ଆପନା କାପଡ୍ ତେବେ ଆଞ୍ଚଲ ଫାଡ଼ିଲ,
ଦଶମାସ ଦଶଦିନ ସଂପୂର୍ଣ୍ଣ ହଇଲ,
ଶଂଖ ଚକ୍ର ଗଦାପଦ୍ମ ଶୋହେ ଗ୍ଧରିହସ୍ତ,

ଗର୍ଭେଥେକେ ସତ୍ୟପୀର ମାଗେନ ଲେଙ୍ଗୁଟି ।
ଲଜ୍ୟାର ଖାତିରେ ଆମି ନାହଇ ବାହାର ।
ତବେ ଆମି ଜନମ ହଇବ ଏ ସଂସାରେ ।
ଶୁକ ଦେବ ନିଆଛିଲେନ ଯେମନ କୌପୁନୀ ।
ଦେଖି ସାହାଯାଦୀ ତାରେ ନିଲ ଉଠାଇଆ ।
କଲାତେ ଭରିୟା ତାକେ ଗର୍ଭତେ ଭରିଲ ।
ଦେବକୀ ସୁନ୍ଦରୀ ଯେନ ବିଷ୍ଣୁ ପ୍ରସବିଲ ।
ଗଲେ ଦୁଲେ ବନମାଲା ଦିବ୍ୟ ପାରିଜାତ ।"

ଜନ୍ମଲାଭ ପରେ କିନ୍ତୁ ପ୍ରଭୁ ସତ୍ୟପୀର ଜନତା ସମକ୍ଷରେ ନିଜକୁ ପରିଚିତ କରାଇଛନ୍ତି ଏକ ଦୀନହୀନ ମୁସ୍‌ଲିମ୍ ଫକୀର ବେଶରେ । ତାଙ୍କର ବେଶର ବର୍ଣ୍ଣନା ପାଲାକାର ଅତି ନିପୁଣତାର ସହ ପ୍ରଦାନ କରି ମୁସଲମାନ ଭକ୍ତ ମାନଙ୍କ ମନରେ ଅଗାଧ ବିଶ୍ୱାସ ସ୍ଥାପନ କରାଇ ପାରିଛନ୍ତି—

" ନାରାୟନ ଫକୀର ହୟା ବୁଲିଲ ମେଦିନୀ
ଭକ୍ତିର ଯାହିର କୈଲ ଅକିଞ୍ଚନ ଜନେ
ନାରାୟନେ ପୀର ବୋଲି ଭକ୍ତଜନ ମାନେ
ମାନବେ ଦର୍ଶନ ଦିଲେ ଫକୀରେର ବେଶେ
ଛିଣ୍ଡାକନ୍ଥା ଗୋଦଡ଼ି ପୋଷାକ ଅଙ୍ଗ ଦେଶେ
କନ୍ଧେ ଝୁଲି ଶିରେ ଟୋପି ହସ୍ତେ ମଣିମାଳ
ଫକୀର ବେଶେତେ ପ୍ରଭୁ ଏ ରୂପ ଚଲିଲ
କଟିଦେଖ ହାଡ଼ ବାନ୍ଧି ଢ଼ାଙ୍କିଆ ମଥାଏ
ପାକାଦାଢ଼ି ପାକାଚୁଲ ଛିଣ୍ଡାକନ୍ଥା ଗାଏ
ବାମହାତେ ଚର୍ମଝୁଲି କୌପୀନ ପିଧାନ
ଶ୍ୟାମଲ ସୁନ୍ଦର ରୂପ ଅତି ସୁଶୋଭନ ।"

ଜନତାର ଶୋକ ସନ୍ତାପ ଦୂର କରିବାପାଇଁ ଯେତେବେଳେ ପ୍ରଭୁ ସତ୍ୟପୀର ଉଲ୍ଲିଖିତ ଫକୀର ବେଶରେ କୌଣସି ଶିବ ଭକ୍ତ କିମ୍ବା ରାମଭକ୍ତ ହିନ୍ଦୁ ନିକଟରେ ପହଞ୍ଚି ତାର ପୁତ୍ରପ୍ରାପ୍ତି ଅଥବା ଅନ୍ୟ କୌଣସି ଇପ୍‌ସିତ ଲାଭପାଇଁ ବ୍ରାହ୍ମଣ କର୍ତ୍ତୃକ ପାଲା ପୂଜାକରି ସତ୍ୟପୀରଙ୍କୁ ଶିରିଣି ଭୋଗ ଦେବାକୁ ପରାମର୍ଶ ଦେଇଛନ୍ତି ଏବଂ ହିନ୍ଦୁ ହୋଇ ମୁସ୍‌ଲିମ ସମର୍ଥିତ ଶିରିଣି ତାର ଇଷ୍ଟ ଦେବଙ୍କୁ ଅର୍ପଣ କରିବାକୁ ଉକ୍ତ ବ୍ୟକ୍ତି କୁଣ୍ଠାବୋଧ କରିଛି, ସେତେବେଳେ ପ୍ରଭୁ ନିଜେ ସ୍ୱୟଂ ନାରାୟଣ ଏବଂ ତାଙ୍କର ଏତାଦୃଶ ରୂପ ଗ୍ରହଣ କରିବାର କାରଣ ବୁଝାଇଦେଇ ତାର ଅବବୋଧ ନିମିତ୍ତ ସ୍ୱୟଂ ରାମ, ଶିବ ବା ବିଷ୍ଣୁ ରୂପ ମଧ୍ୟ ତାଙ୍କୁ ପ୍ରଦର୍ଶନ କରାଇଛନ୍ତି—

" ଫକୀର କହିଲେ ଓରେ ଶୁନରେ ଅଜ୍ଞାନ, କଲିର କାରନ ଜନ ପୀର ବଲି ନାମ ।
କଲିଯୁଗେ ଯବନ ପ୍ରବଲ ହବେ ଭାରା, ତାଏରା ଆଗିୟା ଆମି ଫକୀରେର ଚୋରା ।
ମୁସଲମାନ ବଲେ ପିର ହିନ୍ଦୁ ବଲେ ହରି, ମନେତେ ଜାନିୟା ତାୟେ ଏକ ଭାବ କରି ।
ହିନ୍ଦୁ ଭଜେ ଆକାର ଯବନ ନିରାକାର, ବେଦ ବିହିତରେ କିଛୁ ନାହିଁ ନା ବିକାର ।"

ଗୋଟିଏ ଫକୀରର ଏତାଦୃଶ ଉକ୍ତିରେ ଶିବ ବା ରାମ ଭକ୍ତ ହିନ୍ଦୁର ବିଶ୍ୱାସ ଆସିନାହିଁ । ତେଣୁ ପୁଣି ସତ୍ୟପୀର ରୂପୀ ସତ୍ୟନାରାୟଣଙ୍କୁ ପ୍ରୟାସ କରିବାକୁ ପଡ଼ିଛି । କବି କର୍ଣ୍ଣ ଲେଖିଛନ୍ତି–

" ଅତଗୁନି କହିଲେନ ସତ୍ୟନାରାୟନ, ବ୍ରାହ୍ମନେକ ଡ଼ାକିଆନ ଆପନା ସଦନ
କାଞ୍ଚା ପାକା କରିୟାଁ ଯେ ମିଠାଇ ଶିରିନି, କରିଲେ କାମନା ସିଦ୍ଧ ହେବ ନୃପମନି ।
ଅତଗୁନି ମହାରାଜା କର୍ଣ୍ଣେଦିଲ ହାତ୍, ହିନ୍ଦୁହୟା ମୁଖେ ନିବ ମୁସଲମାନ ବାତ୍ ।

ରାଜାବୋଲେ ଆମାର ଶ୍ରୀ ରାମଚନ୍ଦ୍ର ଇଷ୍ଟ, ପୀରେ ଶିର୍ଣ୍ଣି ଦିଲେ ହିନ୍ଦୁଧର୍ମ ଯାବେ ନଷ୍ଟ ।
ଏତଶୁନି ପ୍ରଭୁବଲେ ଆହେ ନୃପବର, ଯେହୁ ଆମି ସେହୁ ଦଶରଥେର କୁମର
ରାଜାର ବଚନ ଶୁନି ଅଖିଲେର ନାଥ, ଫକୀରେର ବେଶେ ଛାଡ଼ି ହେଲ ରଘୁନାଥ "।

"ରାଜା ବଲେ ହେନକଥା ନାକହ ଫକୀର, ଫକୀର ଯବନ ସମାନ ଦେଖି ମ୍ଲେଛଯେ ଶରୀର ।
ଆମିଯାରେ ପୂଜାକରି ଦେଖି ଯଦି ତାରେ, ସ୍ୱରୂପ ଦେଖିଲେ ଆମି ପୂଜିବ ସତ୍ୱରେ
ଚକ୍ଷୁବୁଜ ବୋଲି ତାରେ ବଲେ ନାରାୟନ, ଆଚମ୍ବିତେ ଶିବରୂପ ଦେଖିବେ ଅଖନ ।
ଅତଶୁନି ମହାରାଜା ଚକ୍ଷୁ ଯେ ବୁଜିଲ, ଦେଖିତେ ଦେଖିତେ ପ୍ରଭୁ ଶିବ ରୂପହେଲ
ଆଚମ୍ବିତେ ଶିବରୂପୀ ହେଲ ଖୋଦାଏ, ବାମକରେ ଶିଙ୍ଗା ଡ଼ମ୍ବରୁ ବାଜାଏ "।

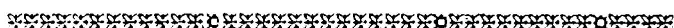
ଏହିପରି ହିନ୍ଦୁ ଓ ମୁସଲମାନ ଧର୍ମର ମୌଳିକ ତତ୍ତ୍ୱ ଯେ ଏକ, ସମସ୍ତେ ସେହି ଏକ ପରମାତ୍ମାଙ୍କର ଅଂଶ ବିଶେଷ, ରକ୍ତ ମାଂସରେ ଗଢ଼ା ମଣିଷ ଏହି ପରମ ଦାର୍ଶନିକ ତତ୍ତ୍ୱ ପାଲା ସାହିତ୍ୟର ଛତ୍ରେ ଛତ୍ରେ ବିଭିନ୍ନ ଭାବରେ ପରିବେଷିତ ହୋଇଅଛି ।

ପ୍ରାଚୀନ ଓଡ଼ିଆ ଗୀତିସାହିତ୍ୟର ଏକ ବିଶିଷ୍ଟ ବିଭାବ ରୂପେ କବିକର୍ଣ୍ଣଙ୍କ 'ପାଲା' ଗୁଡ଼ିକ ଦ୍ୱାରା ପ୍ରଭାବିତ ହୋଇ ପରବର୍ତ୍ତୀକାଳରେ ଓଡ଼ିଶାରେ ଭଗୁରାମ, ଦ୍ୱିଜ ବିଶ୍ୱନାଥ, ଦ୍ୱିଜ ବିଶ୍ୱମ୍ବର, ଜଗନ୍ନାଥ ପାଣି ପ୍ରଭୃତି ବହୁ କବି ବଙ୍ଗଳା ମିଶା ଓଡ଼ିଆ ତଥା ଶୁଦ୍ଧ ଓଡ଼ିଆ ଭାଷାରେ ପାଲା ପୁସ୍ତକ ମାନ ରଚନା କରି ଓଡ଼ିଶାର ସାହିତ୍ୟ ଭଣ୍ଡାରକୁ ପରିପୁଷ୍ଟ କରିଛନ୍ତି ।

ଶ୍ରୀମତୀ ପ୍ରମିଳା ମିଶ୍ର
ସଂପାଦିକା,
ପର୍ଯ୍ୟଟନ, କ୍ରୀଡ଼ା ଓ ସଂସ୍କୃତି ନିର୍ଦ୍ଦେଶାଳୟ, ଓଡ଼ିଶା,
ଭୁବନେଶ୍ୱର



ଓଡ଼ିଶାର ଧାରାବାହିକ ଇତିହାସ ସଂକଳନରେ ଇସ୍‌ଲାମୀୟ ପୁସ୍ତକାବଳୀ



ଇତିହାସ ଧାରାବାହିକ ବିବରଣୀର ଏକ ଗ୍ରଥିତ ସୂତ୍ର । ଭାରତର ଆଦ୍ୟ ଇତିହାସ ପୃଥିବୀର ଅନ୍ୟାନ୍ୟ ଦେଶମାନଙ୍କ ଇତିହାସ ତୁଳନାରେ ବହୁଧା ଖଣ୍ଡିତ ତଥା ସଂଶୟାତ୍ମକ ଛିନ୍ନଧାରାରେ ପରିପୂର୍ଣ୍ଣ । ଐତିହାସିକ ତଥ୍ୟାବଳିର ଏହି କ୍ରମବିବର୍ତ୍ତନ ଭାରତରେ ମୁସଲମାନ ଆକ୍ରମଣ ପରେ ବିଶେଷ ଭାବରେ ପରିଦୃଷ୍ଟ ହୁଏନାହିଁ । ମୁସଲମାନ ଶାସକ ତଥା ଐତିହାସିକଗଣ ଇସଲାମୀୟ ସଂସ୍କୃତିର ବିକାଶ ଦିଗରେ ରାଜ୍ୟଜୟ, ଶାସନ ତଥା ଉଦ୍ୟମର ବହୁ ତଥ୍ୟାବଳୀ ସେମାନଙ୍କ ରଚିତ ପୁସ୍ତକମାନଙ୍କରେ ଲିପିବଦ୍ଧ କରିଛନ୍ତି । ସେଗୁଡ଼ିକ ପରୋକ୍ଷ ଭାବରେ ଭାରତର ଐତିହାସିକ ସତ୍ୟ ପ୍ରତିଷ୍ଠା ତଥା ଘଟଣା ପ୍ରବାହର ସୂଚନା ପ୍ରଦାନ କରନ୍ତି ।

ବଙ୍ଗଳା ଓ ହାଇଦରାବାଦରେ ମୁସଲମାନ ଶାସନ ପ୍ରତିଷ୍ଠିତ ହେବା କାଳରୁ ମୁସଲମାନ ଆକ୍ରମଣ ଓ ପରିଶେଷରେ ଓଡ଼ିଶାରେ ଇସଲାମୀୟ ଶାସନ ପ୍ରତିଷ୍ଠା ପର୍ଯ୍ୟନ୍ତ ପ୍ରାୟ ଦ୍ୱାଦଶ ଶତାବ୍ଦୀରୁ ସପ୍ତଦଶ ଶତାବ୍ଦୀ ପର୍ଯ୍ୟନ୍ତ ଦୀର୍ଘ ପାଞ୍ଚଶହ ବର୍ଷ ଧରି ଓଡ଼ିଶା ଇତିହାସ ବହୁ ଭାବରେ ତଥ୍ୟ ସଂକଳିତ ନୁହେଁ । ଏହି ସମୟ ମଧ୍ୟରେ ଖଣ୍ଡିତ, ଅତର୍କିତ, ଅଥବା ସାମଗ୍ରିକ ମୁସଲମାନ ଆକ୍ରମଣ ସଂପର୍କରେ ଯେଉଁ ତଥ୍ୟାବଳୀ ମିଳେ ତାହା ଓଡ଼ିଆ ଦାନପତ୍ର ଅଭିଲେଖ ଏବଂ ସର୍ବୋପରି ମାଦଳାପାଞ୍ଜିରୁ ଗୃହୀତ ହୁଏ । ଏହା ଏକ ପକ୍ଷର ବିବରଣୀ ହୋଇଥିବାରୁ ତଥ୍ୟ ସଂବଳିତ କି ନୁହେଁ ତାହା ଜାଣିବା କଠିନ ହୋଇପଡ଼େ । ତେଣୁ ଇସଲାମୀ ସୂତ୍ରରୁ ଏହି ତଥ୍ୟ ସମୂହକୁ ପରୀକ୍ଷା କଲେ ସେଗୁଡ଼ିକର ବାସ୍ତବତା ଉପଲବ୍ଧି ହୁଏ । ଇସଲାମୀୟ ସୂତ୍ରରୁ ଓଡ଼ିଶା ସଂପର୍କୀୟ ତଥ୍ୟାବଳୀ ମିଳୁଥିବା କେତେକ ପୁସ୍ତକର ସୂଚନା ପ୍ରଦତ୍ତ ହେଲା ।

ତବାକତ୍-ଇ-ନାସିର

ଏହାର ଲେଖକ ହେଉଛନ୍ତି 'ମୌଲାନା ମିନ୍‌ହାଜଉଦ ଦିନ ଆବୁ ଉମାର-ଇ-ଉସ୍‌ମାନ' । କୁତବୁଦ୍ଦିନ ଆଇବାକ୍‌ଙ୍କ ସମୟରେ ଦିଲ୍ଲୀ ଭାରତର ରାଜଧାନୀ ରୂପେ ପ୍ରସିଦ୍ଧି ଲାଭ କରିବା ବେଳକୁ ଲେଖକ ଜନ୍ମ ହୋଇଥିଲେ । ସେ ଦିଲ୍ଲୀର ମୁଖ୍ୟ ବିଗ୍ରହପତି ଥିଲେ ଓ ୧୨୨୬ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଲକ୍ଷ୍ମଣାବତୀ ଯାଇ ସେଠାରେ ଦୁଇବର୍ଷ କଟାଇଥିଲେ । ଏହି ସମୟରେ ସେ 'ମାଲିକ ତୁଘ୍ରିଲ-ଇ-ତୁଘାନ ଖାଁଙ୍କ ସହିତ ଯାଜନଗର ରାଜାଙ୍କ ବିରୁଦ୍ଧରେ ପରିଚାଳିତ ଯୁଦ୍ଧରେ ସହଗାମୀ ରୂପେ ଯୋଗ ଦେଇଥିଲେ । ଏହି ଯୁଦ୍ଧ 'କଟାସିନ୍'ଠାରେ ହୋଇଥିଲା । ତାଙ୍କ ଲିଖିତ ଏହି ପୁସ୍ତକରେ ୮୧୦ ଖ୍ରୀଷ୍ଟାବ୍ଦଠାରୁ ୧୨୬୦ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପର୍ଯ୍ୟନ୍ତ ଏସିଆର ମୁସଲମାନ ବଂଶାବଳୀ ପ୍ରଦତ୍ତ ହୋଇଛି ଓ ୧୨୫୯ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପର୍ଯ୍ୟନ୍ତ ଦିଲ୍ଲୀର ଇତିହାସ ଏଥିରୁ ମିଳିଥାଏ । ନାସିରୁଦ୍ଦିନଙ୍କ ସମୟରେ ଏହି ପୁସ୍ତକ ରଚିତ ହୋଇଥିଲା ।

ତରଖ-ଇ-ଫିରୋଜସାହ (୧)

ଏହି ପୁସ୍ତକର ଲେଖକ ସାମସ୍-ଇ-ସିରାଜ ଅଫିଫ୍ । ଏଥିରେ ୧୧୯୮ ରୁ ୧୩୩୮ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପର୍ଯ୍ୟନ୍ତ ବଙ୍ଗଳାର ଘଟଣାବଳୀ ସଂକ୍ରାନ୍ତରେ ଉଲ୍ଲେଖ ରହିଛି । ଲେଖକଙ୍କ ପିତାମହ ଘିୟାସୁଦ୍ଦିନ ତୁଘଲକ୍‌ଙ୍କ ଅନ୍ତରଙ୍ଗ ଥିଲେ ।

ଫିରୋଦ ଶାହଙ୍କ ସହିତ ଶିକାର ଯାତ୍ରାରେ ଲେଖକ ଯାଉଥିଲେ । ଫିରୋଜ ତୁଘଲକ୍ ୧୩୫୧ ରୁ ୧୩୮୮ ଯାଏ ରାଜତ୍ୱ କରୁଥିଲେ । ଲେଖକଙ୍କ ରଚନାରୁ ଐତିହାସିକ ତଥା ପ୍ରତ୍ନତତ୍ତ୍ୱବିତ୍‌ମାନଙ୍କୁ ବହୁ ତଥ୍ୟ ମିଳିଥାଏ । ଏହି ପୁସ୍ତକର ଭାଷା ପାର୍ଶୀ ।

ତରଖ-ଇ-ଫିରୋଜସାହ୍ (୨)

ପୁସ୍ତକଟିର ଲେଖକ ହେଉଛନ୍ତି ଜିଆଉଦ୍ଦିନ ବରାନି । ଏଥିରେ ଘିୟାସୁଦ୍ଦିନ ବଲବନଙ୍କ ସମୟରୁ ଫିରୋଜ ଶାହାଙ୍କ ଷଷ୍ଠବର୍ଷ ପର୍ଯ୍ୟନ୍ତ ରାଜତ୍ୱର ବିବରଣୀ ଉଲ୍ଲେଖ କରାଯାଇଛି । ତାଙ୍କ ପୁସ୍ତକର ଭାଷା ପାର୍ଶୀ ଓ ସେଥିରେ ସୁଲତାନମାନଙ୍କ ଯୁଦ୍ଧଯାତ୍ରା ଓ ଧର୍ମ ଅପେକ୍ଷା ତଥ୍ୟରୁ ଅଧିକ ଗୁରୁତ୍ୱ ଦିଆଯାଇଛି । ସେ ସ୍ୱାଧୀନ ଭାବରେ ବିଶିଷ୍ଟ ବ୍ୟକ୍ତିମାନଙ୍କ କାର୍ଯ୍ୟକଳାପର ପ୍ରଶଂସା ତଥା ଆଲୋଚନା କରିଛନ୍ତି ।

ତରଖ-ଇ-ମୁବାରକ ଶାହ୍

ଏହାର ଲେଖକ ହେଉଛନ୍ତି "ୟାହିୟା ବିନ୍ ଅହମଦ ବିନ୍ ଅବଦୁଲ୍ଲା ସିରହିନ୍ଦି" । ଏଥିରେ ୧୩୮୮ ରୁ ୧୪୩୪ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପର୍ଯ୍ୟନ୍ତ ଘଟଣାବଳୀର ସୂଚନା ପ୍ରଦତ୍ତ ହୋଇଛି । ସୁଲତାନ ମହମ୍ମଦ ନାସିରୁଦ୍ଦିନ ଶାହାଙ୍କ ରାଜତ୍ୱରେ ତାଙ୍କର ମନ୍ତ୍ରୀ ଖ୍ୱାଜା-ଇ-ଦାହାନ ବଙ୍ଗଳା ଆକ୍ରମଣ ଦାୟିତ୍ୱରେ ଥିଲେ । ସେ ଲକ୍ଷ୍ମଣାବତୀ ଓ ଯାଜନଗର (ଯୋଜପୁର ବା ଓଡିଶା) ରାଜାଙ୍କ ବିରୁଦ୍ଧରେ ଯୁଦ୍ଧଯାତ୍ରା ପରିଚାଳନା କରିଥିଲେ ଏବଂ ଉଭୟ ଦେଶରୁ ହାତୀ ପାଉଥିଲେ ବୋଲି ଏହି ପୁସ୍ତକରେ ସୂଚିତ ହୋଇଛି । ନିଜାମୁଦ୍ଦିନ ଅହମ୍ମଦଙ୍କ 'ତବକତ୍-ଇ-ଆକବରି' ପୁସ୍ତକର ବହୁ ତଥ୍ୟ ଏହି ପୁସ୍ତକରୁ ନିଆଯାଇଛି । ବଦାଉନି ଓ ଫେରିଷ୍ଟା ଏଥିରୁ ବହୁ ବିବରଣୀ ସେମାନଙ୍କ ପୁସ୍ତକ ମାନଙ୍କରେ ସନ୍ନିବେଶିତ କରିଛନ୍ତି ।

ତବକତ୍-ଇ-ଆକବର

ଏହି ପୁସ୍ତକ 'ଖ୍ୱାଜା-ନିଜାମୁଦ୍ଦିନ ଅହମ୍ମଦଙ୍କ' ଦ୍ୱାରା ଲିଖିତ । ଏଥିରେ ମୁସଲମାନମାନଙ୍କ ଦ୍ୱାରା ଭାରତ ଆକ୍ରମଣର ଆଦ୍ୟକାଳରୁ ଆକବରଙ୍କ ରାଜତ୍ୱର ୩୬ତମ ବର୍ଷ ପର୍ଯ୍ୟନ୍ତ ବିବରଣୀର ଉଲ୍ଲେଖ ରହିଛି । ଲେଖକ ନିଜେ ଏହାକୁ 'ତବକତ୍-ଇ-ଆକବର ଶାହି' ନାମରେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଫିରୋଜ ଶାହାଙ୍କ ରାଜତ୍ୱ ବର୍ଣ୍ଣନା ଏଥିରେ ସାବଧାନତାର ସହିତ କରାଯାଇଛି ।

ମନ୍ତ ଖାବୁଲ୍ଲୁବାବ୍

ଏହି ପୁସ୍ତକ 'ମହମ୍ମଦ ହାସିମ'ଙ୍କ ଦ୍ୱାରା ରଚିତ । ତାଙ୍କର ଛଦ୍ମ ନାମ ହେଉଛି 'ଖାଫି ଖାଁ' । ସେ ମଧ୍ୟ ହାସିମ ଅଲ୍ଲି ଖାଁ ରୂପେ ପରିଚିତ । ସେ ଏହି ପୁସ୍ତକର ନାମ 'ମନ୍ତଖାବୁ-ଲ ଲୁବାବ୍ ମହମ୍ମଦ ଶାହି' ରଖିଥିଲେ । ସାଧାରଣ ଏହି ପୁସ୍ତକ 'ତରିଖ-ଇ ଖାଫି ଖାଁ' ରୂପେ ବିଦିତ । ଏହି ଇତିହାସ ପୁସ୍ତକ ୧୫୧୯ ଖ୍ରୀଷ୍ଟାବ୍ଦରୁ ବା ବାବରଙ୍କ ଭାରତ ଆକ୍ରମଣ ସମୟରୁ ଆରମ୍ଭ ହୋଇ ମହମ୍ମଦ ଶାହଙ୍କ ରାଜତ୍ୱର ଚତୁର୍ଦ୍ଦଶ ବର୍ଷ ପର୍ଯ୍ୟନ୍ତ ଘଟଣାବଳୀର ସନ୍ନିବେଶରେ ସମୃଦ୍ଧ । ଆଉରଙ୍ଗଜେବଙ୍କ ରାଜତ୍ୱକାଳର ଇତିହାସ ଏଥିରେ ଅନ୍ତର୍ଭୁକ୍ତ । ଲେଖକ ଆଉରଙ୍ଗଜେବଙ୍କ ଦ୍ୱାରା ମୁକରିର, ହୋଇ ବିଭିନ୍ନ ସାମରିକ ରାଜନୈତିକ ପଦପଦବୀରେ କାର୍ଯ୍ୟ କରିଥିଲେ । ହାଇଦରାବାଦ-ରେ ନିଜାମୁଲ୍ ମୁଲ୍କ (୧ମ) ଙ୍କ ଦ୍ୱରା ସେ ଦିଓ୍ୟାନି ରୂପେ ନିଯୁକ୍ତ ହୋଇଥିଲେ । ତାଙ୍କର ଏହି ଇତିହାସ ତିମୁର ବଂଶର ଏକ ସଂପୂର୍ଣ୍ଣ ଇତିହାସ । ଆଉରଙ୍ଗଜେବ ଏହାର ରଚନା କିଛିଦିନ ପାଇଁ ବନ୍ଦ କରାଇ ଦେଇଥିଲେ ମଧ୍ୟ ସେ ଗୋପନୀୟ ଭାବରେ ଏହା ଚଳାଇଥିଲେ । ସେଥିପାଇଁ ମହମ୍ମଦ ଶାହ ତାଙ୍କୁ 'ଗୋପନୀୟ' ନାମରେ ନାମିତ କରିଥିଲେ ।

ମାଥିର-ଉଲ୍-ଉମରା

ନବାବ ସାମସମ-ଉଦୌଲ୍ଲ ଶାହାନଓ୍ୟାଜ ଖାଁ ମୁଖ୍ୟତଃ ଓ ତାଙ୍କର ପୁତ୍ର ଅବ୍ଦୁଲ ହାଇ ଏହି ପୁସ୍ତକର ଯୁଗ୍ମ ରଚୟିତା । ଲେଖକଙ୍କର ପୂରାନାମ ମିର ଅବଦୁର ରଜାକ ନବାବ ସାମସନ ଉଦୌଲ୍ଲ ଶାହା ନଓ୍ୟାଜ ଖାଁ ଖ୍ୱାଫି ଓ୍ୱରଙ୍ଗାବାଦି' । ସେ ଲାହୋରରେ ଜନ୍ମ ଗ୍ରହଣ କରିଥିଲେ ଓ ତାଙ୍କ ରଚନା ୧୫୦୦ ରୁ ୧୭୮୦ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପର୍ଯ୍ୟନ୍ତ ତୁମୁର ରାଜବଂଶର ପଦସ୍ଥ ମୁସଲମାନ ଓ ହିନ୍ଦୁ କର୍ମଚାରୀମାନଙ୍କ ଜୀବନୀ ସଂକଳନ ପାଇଁ ଭାରତରେ ବୈଶିଷ୍ଟ୍ୟ ଅଧିକାର କରିଅଛି ।

ଆଇନ-ଇ-ଆକବର

ଆକବରଙ୍କ ମନ୍ତ୍ରୀ ତଥା ବନ୍ଧୁ' ଆବୁଲ ଫଜଲ ଅଲ୍ଲାମି' ଏହି ପୁସ୍ତକକୁ ପାର୍ଶୀ ଭାଷାରେ ରଚନା କରିଥିଲେ । ସେ ଆଗ୍ରାରେ ୧୪-୧-୧୫୫୧ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଜନ୍ମ ହୋଇଥିଲେ । ସେତେବେଳେ ଇସଲାମ ଶାହା ରାଜତ୍ୱ କରୁଥିଲେ । ଆବୁଲ ଫଜଲ ପୁସ୍ତକ ଅଧ୍ୟୟନକୁ ଖୁବ୍ ଭଲ ପାଉଥିଲେ ଏବଂ ଅଧିକାଂଶ ସମୟ ଏହି କାର୍ଯ୍ୟରେ ରତ ଥିଲେ । ସେ ସହନଶୀଳ ଥିଲେ ଓ ଆଇନ-ଇ-ଆକବରି ଗ୍ରନ୍ଥ ୧୫୯୬-୯୭ ଖ୍ରୀଷ୍ଟାବ୍ଦ ମଧ୍ୟରେ ଶେଷ କରିଥିଲେ । ଏହା ଆକବର ନାମା ପୁସ୍ତକର ତୃତୀୟ ଭାଗ ରୂପେ ପରିଚିତ । ଏହି ପୁସ୍ତକରେ ମାନସିଂହଙ୍କ ସାରଙ୍ଗଗଡ଼ ଆକ୍ରମଣ ଓ କଳାପାହାଡ଼ଙ୍କ ଦ୍ୱାରା ଜଗନ୍ନାଥଙ୍କ ବିଗ୍ରହ ପୋଡ଼ାଯାଇଥିବା ବର୍ଣ୍ଣିତ ଅଛି । ସେ ଆବୁଲ ଫଜଲ ନାମରେ ସର୍ବତ୍ର ପରିଚିତ । ଏହି ଗ୍ରନ୍ଥ ଆକବରଙ୍କ ୪୨ଶ ବର୍ଷ ରାଜତ୍ୱ କାଳରେ ଶେଷ ହୋଇଥିଲା ।

ମନ୍ତଖାବୁ-ଓ-ତଓ୍ୟାରଖ୍

ଏହା 'ଅବଦୁଲ କାଦିର ଇବନ୍-ଇ-ମୁଲୁକ ଶାହ'ଙ୍କ ଦ୍ୱାରା ରଚିତ । ସେ ଅଲବଦୌନି ନାମରେ ବିଶେଷ ପରିଚିତ ଥିଲେ । ଏହି ପୁସ୍ତକ 'ତରିଖ-ଇ-ବଦୌନି' ରୂପେ ମଧ୍ୟ ବିଦିତ । ଆକବରଙ୍କ ରାଜସଭାରେ ସେ ଇମାମ୍ ପଦବୀରେ ଥିଲେ ଓ ତାଙ୍କର ଜନ୍ମ ୨୧-୮-୧୫୪୦ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଆଜମିରର 'ତୋଡ଼ା' ନାମକ ସ୍ଥାନରେ ହୋଇଥିଲା । ସେ ୧୫୯୦ ଖ୍ରୀ.ଷ୍ଟାବ୍ଦରେ ପ୍ରାଣତ୍ୟାଗ କରିଥିଲେ । ତାଙ୍କଦ୍ୱାରା ରାମାୟଣ ଓ ମହାଭାରତ (ରୋଜନାମା ନାମରେ) ପାର୍ଶି ଭାଷାରେ ଅନୁଦିତ ହୋଇଥିଲା । ମନ୍ତଖାବୁ-ତ-ତଉଆ-ରିଖରେ ଖୁରଧା ରାଜା ରାମଚନ୍ଦ୍ର ଦେବଙ୍କ ଉଲ୍ଲେଖ ଦେଖିବାକୁ ମିଳେ ।

ଆକବରନାମା

ଏହି ପୁସ୍ତକର ଲେଖକ ମଧ୍ୟ ଆବୁଲ ଫଜଲ । ଏଥିରେ ଆକବରଙ୍କ ପରିବାର, ସୈନ୍ୟ ସଂଗଠନ ଓ ସାମ୍ରାଜ୍ୟର ବିଭିନ୍ନ ଆଇନକାନୁନର ଉଲ୍ଲେଖ ଦେଖିବାକୁ ମିଳେ । ଏଥିରେ ବିଶେଷ ଭାବରେ ରାଜାଙ୍କ କର୍ତ୍ତବ୍ୟ ସଂପର୍କରେ ଉଲ୍ଲେଖ ରହିଛି । ଏହା ବ୍ୟତୀତ ଓଡିଶା ଇତିହାସର ଚକ୍ର ପ୍ରତାପଙ୍କ ପୁଅ ନରସିଂହଙ୍କ ହତ୍ୟା, ମାନସିଂହଙ୍କ ଖୁରଧା ଦୁର୍ଗ ଆକ୍ରମଣ, ମାନସିଂହଙ୍କ ଦ୍ୱାରା ବାଣପୁର ଆକ୍ରମଣ ଓ ରାମଚନ୍ଦ୍ର ଦେବଙ୍କ ହାତରେ ଏହି ବିଦିତ ରାଜ୍ୟର ଶାସନଭାର ଅର୍ପଣ ଆଦିର ଉଲ୍ଲେଖ ଦେଖିବାକୁ ମିଳେ । ଏହି ପୁସ୍ତକରେ ପ୍ରଦତ୍ତ ହିନ୍ଦୁ ପଣ୍ଡିତମାନଙ୍କ ତାଲିକାରେ ଓଡିଶାର କବିଚନ୍ଦ୍ର ବିଶ୍ୱନାଥ ସାମନ୍ତରାୟଙ୍କ ନାମ ରହିଥିବାର ଦେଖାଯାଏ । ଏହି ଗ୍ରନ୍ଥର ଭାଷା ପାର୍ଶୀ ଓ ମୁସଲମାନ ଇତିହାସ ଗ୍ରନ୍ଥମାନଙ୍କ ମଧ୍ୟରେ ଏହାର ସ୍ଥାନ ସୁପ୍ରତିଷ୍ଠିତ ।

ବହାରସ୍ଥାନ-ଇ-ଘାଇବ

ମିର୍ଜା ନାଥନ୍ ବା ମିର୍ଜା ନାଥୁଲ ଏହି ପୁସ୍ତକର ଲେଖକ । ତାଙ୍କର ପ୍ରକୃତ ନାମ ହେଉଛି 'ଆଲାଉଦ୍ଦିନ ଇସ୍‌ଫାନି' । କେତେକଙ୍କ ନିକଟରେ ସେ 'ସିତବ୍ ଖାଁ ' ନାମରେ ପରିଚିତ ଓ ପ୍ରବାଦ ଅଛି ଯେ ଏହି ଉପାଧି ତାଙ୍କୁ ଜାହାଙ୍ଗିର ପ୍ରଦାନ କରିଥିଲେ । ଏହା ଜାହାଙ୍ଗିରଙ୍କ ରାଜତ୍ୱର ସମସାମୟିକ କାଳରେ ଲିଖିତ । ୧୬୦୮ ରୁ ୧୬୨୬ ଖ୍ରୀଷ୍ଟାବ୍ଦ ମଧ୍ୟରେ ବଙ୍ଗଳାର ଇତିହାସ ଏଥିରେ ଉଲ୍ଲେଖ କରାଯାଇଛି । ଆସାମ, ବଙ୍ଗଳା, ବିହାର ଓ ଓଡିଶାରେ ମୋଗଲମାନଙ୍କ ଯୁଦ୍ଧ ଅଭିଯାନର ବହୁ ସୂଚନା ଏଥିରୁ ମିଳିଥାଏ । ଲେଖକ ଗୌହାଟିର ସୁବାଦାର ଥିଲେ । ଏଥିରେ ଜଗନ୍ନାଥ ମନ୍ଦିର ଲୁଣ୍ଠନ, ପୁରୁଷୋତ୍ତମ ଦେବଙ୍କ ନିର୍ଯାତନା ଓ ଓଡିଆ ସେନାପତିଙ୍କ ହତ୍ୟା ଆଦି ବର୍ଣ୍ଣିତ ଥିବାର ଦେଖାଯାଏ । କେତେକଙ୍କ ଦ୍ୱାରା ଏହି ପୁସ୍ତକକୁ 'ବହିରିସ୍ଥାନ' କୁହାଯାଏ । ଘାଇବିର ଅର୍ଥ 'ଅଦୃଶ୍ୟ' ରୂପେ ମଧ୍ୟ ବର୍ଣ୍ଣିତ ହୋଇଛି । ନାଥନ୍‌ର ଅର୍ଥ ନାକରେ ମୁଦି ପିନ୍ଧିଥିବା ବ୍ୟକ୍ତିବୋଲି କେତେକଙ୍କ ଦ୍ୱାରା କଥିତ । ଏହି ପୁସ୍ତକର ଭାଷା ପାର୍ଶୀ । ସାହାଯାନଙ୍କ ଦ୍ୱାରା ସାମୟିକ ଭାବରେ ବଙ୍ଗଳା ଅଧିକୃତ ହୋଇଥିବାର ସୂଚନା ଓ ଓଡ଼ିଶାରେ ମୋଗଲ କାର୍ଯ୍ୟକଳାପର ଟିକିନିଖି ବର୍ଣ୍ଣନା ଏଥିରେ ଦେଖାଯାଏ ।

ତରଖ-ଇ-ସଲମ ଶାହ

ଏହି ପୁସ୍ତକ ଜାହାଙ୍ଗିରଙ୍କ ଆତ୍ମଚରିତ । ଏହା ମଧ୍ୟ ତୁଜୁକ୍-ଇ-ଜାହାଙ୍ଗିରି ନାମରେ ଖ୍ୟାତ । ଏ ଗ୍ରନ୍ଥ ମୂଳ ପାର୍ଶୀ ଭାଷାରେ ରଚିତ । ଜାହାଙ୍ଗିର ନିଜେ ଏହି ପୁସ୍ତକର ବହୁଅଂଶ ଲେଖିବା ପରେ ତାଙ୍କ ରାଜତ୍ୱର ବିବରଣୀ

ଲେଖକ ମୁତାମଦ୍ ଖାଁଙ୍କ ଉପରେ ତାହାର ପରବର୍ତ୍ତୀ ଅଂଶ ରଚନାର ଦାୟିତ୍ୱ ଅର୍ପଣ କରିଥିଲେ । ଏଥିରେ କେସୋଦାସମାରୁଙ୍କ ଜଗନ୍ନାଥ ମନ୍ଦିର ଲୁଣ୍ଠନ ଓ ସେଥିରେ ଅଗ୍ନି ସଂଯୋଗ ଆଦି ବର୍ଣ୍ଣିତ ଅଛି । ଏହା ବ୍ୟତୀତ କଲ୍ୟାଣମଲଲ୍ଙ୍କ ସୁବେଦାର ମକ୍ରମ ଖାଁଙ୍କ ଦ୍ୱାରା ଏକବର୍ଷାବଧି ଖୁରୁଧା ଦୁର୍ଗ ଦଖଲ କରିଥିବାର ସୂଚନା ଏଥିରୁ ମିଳେ । ଏହା ପୁରୁଷୋତ୍ତମ ଦେବଙ୍କ ସମୟର ଘଟଣା । ୧୬୬୨ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ମିର୍ଜା ମହମ୍ମଦ ବେଗ୍ଙ୍କ ଓଡ଼ିଶାର ସୁବେଦାର ନିଯୁକ୍ତି ଓ ଖୁରୁଧା ଆକ୍ରମଣ ବିଷୟ ଏଥିରେ ପ୍ରଦତ୍ତ ହୋଇଛି ।

ସେଇର-ମୁତାକହେରନ୍

ଏହି ପୁସ୍ତକ ସଇଦ୍ 'ଗୁଲାମ୍ ହୁସେନ୍ ଖାଁ'ଙ୍କ ଦ୍ୱାରା ପାର୍ଶୀ ଭାଷାରେ ଲିଖିତ । ଆଧୁନିକ କାଳର ଐତିହାସିକ ତଥ୍ୟାବଳୀ ରୂପେ ଏଥିରେ ଭାରତର ଇତିହାସ ସଂକଳିତ ହୋଇଛି । ୧୭୦୪ ରୁ ୧୭୮୦ ଖ୍ରୀଷ୍ଟାବ୍ଦ ମଧ୍ୟରେ ଭାରତର ଶେଷ ସାତଜଣ ମୁସଲମାନ୍ ସମ୍ରାଟଙ୍କ ସଂପର୍କରେ ଏଥିରେ ସୂଚନା ଦିଆଯାଇଛି । ଏହି ପୁସ୍ତକର ରଚନାକାଳ ୧୭୮୦ ଖ୍ରୀଷ୍ଟାବ୍ଦ ।ଲେଖକ ବଙ୍ଗ, ବିହାର ଓ ଓଡ଼ିଶାର ନବାବମାନଙ୍କ ରାଜସଭାରେ ଜଣେ ସମ୍ଭ୍ରାନ୍ତ ବ୍ୟକ୍ତି ଭାବରେ ଜୀବନ କଟାଇଥିଲେ । ଇଂରେଜମାନଙ୍କ ସହିତ ବଙ୍ଗଳାର ନବାବମାନଙ୍କ ଯୁଦ୍ଧ ସଂପର୍କରେ ମଧ୍ୟ ଏଥିରେ ଉଲ୍ଲେଖ ରହିଛି ।

ରଆଜୁ-ସ୍-ସଲତନ୍

ଗୁଲମ ହୁସେନ୍ସଲିମ୍ଙ୍କ ଦ୍ୱାରା ଏହା ପାର୍ଶୀ ଭାଷାରେ ରଚିତ । ଏହା ମଧ୍ୟ ବଂଗଳାର ଇତିହାସ ରୂପେ ପରିଚିତ । ଲେଖକ ଉଦ୍ନିର ମୁନ୍ସି ରୁପେ କାର୍ଯ୍ୟ କରୁଥିଲେ । ଏଥିରେ ମିର ହବିବଙ୍କ ଦ୍ୱାରା ଓଡ଼ିଶାର ବନ୍ଦୋବସ୍ତ ହୋଇଥିବା ଓ ସେଥିରୁ ଉଦ୍‌ବୃତ୍ତ ରାଜସ୍ୱର ବ୍ୟବସ୍ଥା ହୋଇଥିବାର ସୂଚିତ ହୁଏ । ମହମ୍ମଦ ତକି ଖାଁ ଓ ସଫ୍ରାଜ ଖାଁଙ୍କ ଦ୍ୱନ୍ଦ ସମୟରେ ପୁରୀର ରାଜା ଜଗନ୍ନାଥଙ୍କୁ ଚିଲିକା ପାରକରାଇ ନେଇଥିବା ଓ ରାଜା ଦଣ୍ଡଙ୍କ ଦ୍ୱାରା ତାଙ୍କୁ ପୁଣି ପୁରୀକୁ ଅଣାଯାଇଥିବାର ବର୍ଣ୍ଣନା ମିଳେ । ମରହଟ୍ଟା, ଓ ଫରାସୀମାନଙ୍କ ଆଗମନ ଆଦିର ବହୁ ତଥ୍ୟ ସଂବଳିତ ଏହି ପୁସ୍ତକ ୧୭୮୮ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଶେଷ ହୋଇଥିଲା । ଏହା ମଧ୍ୟ 'ରାଜାମାନଙ୍କ ଉଦ୍ୟାନ' ପୁସ୍ତକ ରୂପେ ପରିଚିତ ଅଟେ । ମୁର୍ଶିଦ କୁଲିଖାଁଙ୍କ ଅଧୀନରେ ଥିବା ଓଡ଼ିଶା ଶାସନ ପରିଚାଳନା ନିମନ୍ତେ ମୁଖାଲିସ୍ ଅଲ୍ଲିଖାଁ ନାମକ ଜଣେ କର୍ମଚାରୀ ଥିବାର ସୂଚନା ମଧ୍ୟ ଏଥିରୁ ମିଳେ ।

ତରଖ-ଇ-ଫେରସ୍ତା

ଏହି ପୁସ୍ତକଟି ମହମ୍ମଦ କାଶିମ୍ ଫେରିସ୍ତାଙ୍କ ଦ୍ୱାରା ରଚିତ । ଏଥିରେ ଭାରତରେ ମୁସଲମାନ ମାନଙ୍କ ଶକ୍ତିର ବିକାଶ ସଂପର୍କରେ ବହୁ ତଥ୍ୟ ସଂଯୋଜିତ ହୋଇଛି । ଓଡ଼ିଶାର ଶାସକ ରାମଚନ୍ଦ୍ର ଦେବ ଓ କଳିଙ୍ଗ ତଥା ରାଜମହେନ୍ଦ୍ରିର ଶାସକ ମୁକୁନ୍ଦ ରାଜଙ୍କ ସଂପର୍କରେ ସୂଚନା ମିଳେ । ଗୋଲକୁଣ୍ଡା ସେନାପତି ଅମିନ୍-ଉଲ୍-ମୁଲ୍କଙ୍କ ଆକ୍ରମଣରେ ମୁକୁନ୍ଦ ରାଜ ଆକ୍ରାନ୍ତ ହୋଇଥିବା ତଥ୍ୟ ମଧ୍ୟ ଏଥିରେ ଦେଖିବାକୁ ମିଳେ ।

ମଖଜନ-ଇ-ଆଫଗାନ

ଏହି ପୁସ୍ତକ 'ନିଆମତଉଲ୍ଲା'ଙ୍କ ଦ୍ୱାରା ରଚିତ । "ତରିଖ- ଇ-ଖାଁ ଯାହାନ ଲୋଦି" ନାମରେ ମଧ୍ୟ ଏହି ପୁସ୍ତକ ପରିଚିତ । ଏହି ପୁସ୍ତକରୁ ଜଣାଯାଏ ଯେ ସୁଲେମାନ କରରାନି ଜଗନ୍ନାଥ ମନ୍ଦିର ଭାଙ୍ଗି ପକାଇ ଥିଲେ ଓ ଏହି ଆକ୍ରମଣ ୧୫୬୮ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ କଳାପାହାଡ ଦ୍ୱାରା ସଂଗଠିତ ହୋଇଥିଲା ।

ତବ୍ସିରତ-ଉଲ-ନଇଜିରନ୍

ଏହି ପୁସ୍ତକରେ ଏକରାମ ଖାଁ ଖାନ-ଇ-ଖାନନ୍ଙ୍କ ଜଗନ୍ନାଥ ମନ୍ଦିର ଆକ୍ରମଣ, ଦେଉଳ ଭଗ୍ନ ଓ ଜଗନ୍ନାଥ ବିଗ୍ରହ ଅପସାରଣ ଆଦିର ବର୍ଣ୍ଣନା ଦେଖିବାକୁ ମିଳେ ।

ଉପରୋକ୍ତ ପୁସ୍ତକମାନଙ୍କ ବ୍ୟତୀତ ଅବଦୁଲ୍ ହମିଦ୍ଙ୍କ ଦ୍ୱାରା ଲିଖିତ 'ପାଦଶାହନାମା', ଅବଦୁଲ ହାସାନଙ୍କ ଦ୍ୱାରା ରଚିତ ମୁରାକତ୍-ଇ-ହସାନ୍', ଅଦିଦୁଲ୍ଲାଙ୍କ ଦ୍ୱାରା ଲିଖିତ ବୁରାହାନ-ଇ-ମାର୍ସିରି, ଅସଦ୍ ବେଗ୍ଙ୍କ ଦ୍ୱାରା

ଲିଖିତ 'ଉଇକାୟ୍ୟା' ଦ୍ୱାଜଦା-ସଲା-ଇ-ଜାହାଙ୍ଗିରଙ୍କ 'ଓ୍ୟାର୍କଆତ୍ ଜାହାଙ୍ଗିରି' ତରିଖ୍-ଇ-ଦାଉଦି, ଇନାୟତ ଉଲ୍ଲାଙ୍କ ରଚିତ 'ତକମିଲ୍-ଇ-ଆକବରନାମା' ଓ' ଅହକମ୍-ଇ-ଆଲମଗିରି', ସକି ମୁସ୍ତାଦ ଖାଁ ଙ୍କ ରଚିତ 'ମାସିର-ଇ- ଆଲମଗିରି, ଇଉସୁଫ ଅଲୀଖାଁ ଙ୍କ ଅହଓ୍ୟାଲ-ଇ-ଆଲିବର୍ଦ୍ଦିଖାଁ', ମାଲିକ ଅୟାନୁଲ ମୁଲକ ମହରୁଙ୍କ 'ମୁନସାତ୍-ଇ-ମହରୁ', ମହମ୍ମଦ ସଲିହ୍ କମ୍ବୁଙ୍କ ଲିଖିତ 'ଅମଲ-ଇ-ସଲିହ୍'' ମୁତାମଦଖାଁ ଙ୍କ ଇକ୍‌ବଲ୍‌ନାମା-ଇ-ଜାହାଙ୍ଗିରି, ନିଜାମୁଦ୍ଦିନ୍ ଅହମ୍ମଦଙ୍କ 'ହଦିକତ୍-ଉସ୍-ସଲାତିନ୍' ମିରଜା ଅମିନାଇ କଜ୍‌ବିନିଙ୍କ ପାଦଶାହ ନାମା, ଅମିନ୍ ଅହମ୍ମଦ ରାଜିଙ୍କ ହଫତ୍ ଇକ୍‌ଲିମ୍, ସଲିମୁଲ୍ଲାଙ୍କ 'ତରିଖ-ଇ-ବଙ୍ଗଳା' ଓ 'ସଦର-ଇ-ଜାହାନ' ପୁସ୍ତକ ମାନଙ୍କରୁ ଓଡ଼ିଶା ତଥା ଭାରତର ଅନ୍ୟାନ୍ୟ ଅଞ୍ଚଳ ମାନଙ୍କ ସଂପର୍କରେ ସୂଚନା ଦେଖିବାକୁ ମିଳେ । ଏଗୁଡ଼ିକ ଓଡ଼ିଶା ଇତିହାସ ରଚନାରେ ବହୁ ତଥ୍ୟାବଳୀ ପ୍ରଦାନ କରୁଥିବାରୁ ଓଡ଼ିଶା ଇତିହାସ ରଚନାକୁ ଇସଲାମୀୟ ଲେଖକଙ୍କ ଅବଦାନ ରୂପେ ଗ୍ରହଣୀୟ ।

ଶ୍ରୀ ରବନାରାୟଣ ଦାଶ

କ୍ୟୁରେଟର,
ଓଡ଼ିଶା ରାଜ୍ୟ ସଂଗ୍ରହାଳୟ,
ଭୁବନେଶ୍ୱର



ଅଚ୍ୟୁତାନନ୍ଦ ଅଚ୍ୟୁତ ଖାଁ

'ହିନ୍ଦୁଭଜେ ଅଲେଖ ତୁର୍କ ଭଜେ ଅଲେଫ୍'

ଶୂନ୍ୟ ସଂହିତାର ଏହି ପାଦଟିକୁ ଦେଖି ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଆଧୁନିକ ଯୁଗର ଅନେକ ସମାଲୋଚକ ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ଐତିହାସିକତା ଉପରେ ସନ୍ଦେହ କରିଥାଆନ୍ତି 'ତୁର୍କ' ଓ 'ଅଲେଫ୍' ଶବ୍ଦକୁ ପର୍ଯ୍ୟାଲୋଚନା କରି ସେମାନେ କହିଥାଆନ୍ତି ଯେ ୧୫୬୮ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଯାଜପୁରର'ଗୋହିରାଟିକିରୀ'ଠାରେ ମୁକୁନ୍ଦଦେବ ନିହତ ହେବାରୁ ମୁସଲମାନମାନେ ଓଡ଼ିଶାଭୂମିକୁ ପ୍ରବେଶ କଲେ । ତତ୍ପୂର୍ବରୁ ଓଡ଼ିଶା ସ୍ୱାଧୀନ ହିନ୍ଦୁ ନରପତିମାନଙ୍କଦ୍ୱାରା ଶାସିତ ହେଉଥିଲା । ତେଣୁ ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ରଚନାରେ ଅଲେଫ୍ ଓ 'ତୁର୍କ' ଆଦି ଶବ୍ଦ ଥିବାରୁ, ସେ ମୁସଲମାନମାନଙ୍କ ଆଗମନପରର ବା ସପ୍ତଦଶ, ଅଷ୍ଟାଦଶ ଶତାବ୍ଦୀର ବ୍ୟକ୍ତି ହୋଇ ଥାଇ ପାରନ୍ତି ।

କିନ୍ତୁ ସଂପ୍ରତି ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ସମାଧି ପୀଠ 'ନେମାଳ' ଅଞ୍ଚଳରେ ଏକ ବିରାଟ ମୁସଲମାନ ବସତି ଅଛି । ଏହି ମୁସଲମାନମାନଙ୍କର ଜଣେ ପୂର୍ବପୁରୁଷ ଅଚ୍ୟୁତି ଖାଁ ଓ ଅଚ୍ୟୁତାନନ୍ଦ ମହାପୁରୁଷଙ୍କୁ କେନ୍ଦ୍ରକରି ଏ ଅଞ୍ଚଳରେ ଏକ ଲୋକକଥା ପ୍ରଚଳିତ ଅଛି । ଏହି ଲୋକକଥାକୁ ବିଶ୍ଳେଷଣକରି ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ସଂପର୍କରେ କେତେକ ତଥ୍ୟ ଉଦ୍‌ଘାଟନ କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ଏ ପ୍ରବନ୍ଧରେ ସେ ଯୁଗର ହିନ୍ଦୁ ମୁସଲମାନ ସଂପର୍କ ବିଷୟରେ ସୂଚନା ପ୍ରଦାନ କରାଯାଇଛି ।

ଷଷ୍ଠ ଶତକର ପ୍ରାନ୍ତଭାଗରୁ ଆରବପ୍ରଦେଶରେ ଇସ୍‌ଲାମ ଧର୍ମର ମୂଳପତ୍ତନ ପକାନ୍ତି ମହାତ୍ମା ମହମ୍ମଦ । ମୌଳିକତା ବିରୁଦ୍ଧରେ ଏକେଶ୍ୱରବାଦ ପ୍ରତିଷ୍ଠା ଏ ଧର୍ମର ପ୍ରଧାନ ବିଶେଷତ୍ୱ ଥିଲା । କିନ୍ତୁ କ୍ରମେ ଆରବ ଜାତି ଶକ୍ତିଶାଳୀ ହୋଇ ଉଠନ୍ତି ଓ ଇସ୍‌ଲାମ ଶାସକଗଣ ପ୍ରଥମକରି ୭୧୨ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ବିଶାଳ ହିନ୍ଦୁରାଜ୍ୟ ଭାରତର ସିନ୍ଧୁ ପ୍ରଦେଶ ଆକ୍ରମଣ କରନ୍ତି । ଏହାପରଠାରୁ ଆକ୍ରମଣପରେ ଆକ୍ରମଣ ଓ ଲୁଣ୍ଠନ ପ୍ରଭୃତି ବୀଭତ୍ସକାଣ୍ଡ ଦୀର୍ଘ ଶତାବ୍ଦୀ ଧରି ଲାଗି ରହେ । ସୁନାର ଦେଶ ଭାରତକୁ ଲୁଣ୍ଠନ ନକରିବା ପର୍ଯ୍ୟନ୍ତ ତତ୍‌କାଳୀନ ପ୍ରତାପୀ ମୁସଲମାନ ଶାସକମାନଙ୍କର ସତେ ଯେପରି ଏକ ଚରମ ଅବଶୋଷ ରହିଯାଉଥିଲା । ଏହି ଅଭୀପ୍‌ସାକୁ ଚରିତାର୍ଥ କରିବା ନିମନ୍ତେ ସୁଲ୍‌ତାନ ମାମୁଦ ସତର ଥର ଭାରତ ଆକ୍ରମଣ କରିଥିଲେ । କିନ୍ତୁ ୧୧୯୨ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଆଫଗାନ୍‌ର ଘୋରି ବଂଶର ରାଜା ମହମ୍ମଦ ଘୋରି ପ୍ରଥମକରି ଭାରତରେ ସ୍ଥାୟୀ ସାମ୍ରାଜ୍ୟ ସ୍ଥାପନ କରିବା ଆରମ୍ଭ କଲେ । ତାଙ୍କର ପ୍ରତିନିଧି ରୂପେ 'କୁତବୁଦ୍ଦିନ' ଭାରତର ଶାସନକର୍ତ୍ତା ହେଲେ । ସେହି ସମୟଠାରୁ ଅର୍ଥାତ୍ ଦ୍ୱାଦଶ ଶତାବ୍ଦୀର ଶେଷ ଦଶକରୁ ଭାରତୀୟ ହିନ୍ଦୁମାନଙ୍କ ସହିତ ଆରବୀୟ ଓ ଆଫଗାନୀୟମାନଙ୍କର ପ୍ରତ୍ୟକ୍ଷ ସଂପର୍କ ସ୍ଥାପିତ ହେଲା । ଏହା ପୂର୍ବରୁ ମଧ୍ୟ ଇସ୍‌ଲାମ ଧର୍ମର ଧର୍ମଯାଜକମାନେ ହିନ୍ଦୁରାଜ୍ୟମାନଙ୍କୁ ଭ୍ରମଣ ଉଦ୍ଦେଶ୍ୟରେ ଆସି ଧର୍ମପ୍ରଚ୍ଚର କରୁଥିଲେ । ମସୌଦି ନାମକ ଦଶମ ଶତାବ୍ଦୀର ଜଣେ ଭ୍ରମଣକାରୀ ତାଙ୍କର ଭ୍ରମଣ ବୃତ୍ତାନ୍ତରେ ଲେଖିଛନ୍ତି—

"The Hindu King of Combay was interested in religious discourses and exchanged ideas with Muslims and other people who might have visited his kingdom"[1]

ସେ ପୁଣି ଗୁଜରାଟର ରାଜାଙ୍କ ସଂପର୍କରେ କହନ୍ତି—

"in his kingdom Islam is respected and protected; in all parts rise of the domes of beautiful mosques where Muslims worship"[2]

ହିନ୍ଦୁରାଜାମାନେ ସ୍ୱାଭାବିକ ଭାବେ ଧର୍ମପରାୟଣ ଥିଲେ । ତେଣୁ ଧର୍ମର ବ୍ୟାପକତା ଦୃଷ୍ଟିରୁ ସେମାନେ ସବୁଧର୍ମକୁ ସମାନ ଦୃଷ୍ଟିରେ ଦେଖୁଥିଲେ । ଏହିସବୁ ସୁଯୋଗରେ ଇସଲାମ୍ ଧର୍ମ ପ୍ରଚାରକମାନେ ଭାରତ ଭୂମିରେ ପ୍ରବେଶକରି 'ଆଲ୍ଲା'ଙ୍କ ବାଣୀ ଚାରିଆଡ଼େ ପ୍ରଚାର କରୁଥିଲେ । ମୁସଲମାନ ଶାସକମାନେ ଭାରତକୁ ଶାସନ କରିବା ପରେ ଧର୍ମପ୍ରଚାରର ଦିଗ ସଂପୂର୍ଣ୍ଣ ଉନ୍ମୋଚିତ ହୋଇଗଲା । ଅବାଧରେ ଧର୍ମପ୍ରଚାର ପୂର୍ବକ କେତେକଙ୍କୁ ଇସ୍‌ଲାମ୍ ଧର୍ମରେ ଦୀକ୍ଷିତ କରିଥିଲେ ।

ହିନ୍ଦୁ ଧର୍ମର ଏକ ବିଶେଷ ପ୍ରବୃତ୍ତି ହେଉଛି, ସମସ୍ତ ଧର୍ମକୁ ନିଜର ଚୁମ୍ବକୀୟ ଆକର୍ଷଣ ବଳରେ ନିଜ ମଧ୍ୟରେ ବିଲୀନକରି ତାର ସତ୍ତା ନିଷ୍ପ୍ରଭ କରିବା । ବୌଦ୍ଧ, ଅର୍ହତ ଓ ଶାବର ପ୍ରଭୃତି ବହୁ ଧର୍ମ ଓ ସଂସ୍କୃତି ସନାତନ ଆର୍ଯ୍ୟ ସଂସ୍କୃତିର ବିଶାଳ ବାରିଧି ମଧ୍ୟରେ ନିଜର ସତ୍ତା ହରାଇ ଅଛନ୍ତି । କିନ୍ତୁ ଇସ୍‌ଲାମ୍ ଧର୍ମ ନିକଟରେ ହିନ୍ଦୁଧର୍ମର ଏ ଆକର୍ଷଣ ପ୍ରାଥମିକ ସ୍ତରରେ ଅନେକାଂଶରେ ବିଫଳ ହୋଇଥିଲା । ଏ ସଂପର୍କରେ କୁହାଯାଇଛି–

"One very peculiar feature of Muslim rule in India was that unlike, the former invaders, the Greeks, Scythians, Mongols, Parathians etc., who came to adopt Hindu names, speech, manners, religion, dress and ideas, within few generations of their settlement in India, the Mahammodans retained their independent entites. They could not make any compromise with the polytheism (belief in plurality of dieties) of the Hindus, because they were essentially Monotheistic. The capacity of Hinduism, which had absorbed so many foreigners within it flood had also decreased and they were not willing to mixup freely with the Muslims."–(୩) ଭାରତର ମୁସଲମାନମାନେ ପ୍ରଥମେ ମକ୍‌କାକୁ ସେମାନଙ୍କର ପବିତ୍ର ତୀର୍ଥସ୍ଥଳରୂପେ ଯାତ୍ରା କରୁଥିଲେ, ଶାସକମାନେ କୋରାନ୍ ସରିଫର ନିୟମାନୁଯାୟୀ ଶାସନ କାର୍ଯ୍ୟ ପରିଚାଳନା କରୁଥିଲେ, ଫରାସୀ ଭାଷାରେ ଶାସନକଳ ଚଳାଉଥିଲେ ଓ ଇସଲମିକ୍ ସାଧୁମାନଙ୍କୁ ସମ୍ମାନ ପ୍ରଦର୍ଶନ କରୁଥିଲେ । ହିନ୍ଦୁରାଜ୍ୟରେ ସେମାନଙ୍କର ସୁଖ ସ୍ୱାଚ୍ଛନ୍ଦ୍ୟକୁ ଅବରୋଧକରି ଶାସନ କାର୍ଯ୍ୟ ପରିଚାଳନା କରିବାର ଅପରିହାର୍ଯ୍ୟତା ପ୍ରତି ସେମାନେ ପ୍ରଥମେ ଅନୁଭବ କରିପାରିନଥିଲେ କିନ୍ତୁ ପରବର୍ତ୍ତୀକାଳରେ ଅନେକ ସମୟରେ ଶାସନ, କର ଆଦାୟ ଓ ଯୁଦ୍ଧ ଆଦି କାର୍ଯ୍ୟରେ ସେମାନେ ହିନ୍ଦୁମାନଙ୍କର ସହାୟତା ନେବାକୁ ବାଧ୍ୟ ହୋଇଥିଲେ । ପ୍ରଥମେ ହିନ୍ଦୁମାନେ ମୁସଲମାନମାନଙ୍କପ୍ରତି ଯେଉଁ ବିଦ୍ୱେଷଭାବ ପୋଷଣ କରୁଥିଲେ, ପରବର୍ତ୍ତୀ କାଳରେ ଏହାକୁ ଭୁଲିଯାଇ ସେମାନେ ମୁସଲମାନ ମାନଙ୍କ ସହିତ ସମସ୍ତ କାର୍ଯ୍ୟରେ ସହଯୋଗ କଲେ । ଅନେକ ମୁସଲମାନ୍ ଶାସକ ହିନ୍ଦୁ ସାହିତ୍ୟ, ସଂସ୍କୃତି ଓ ତୀର୍ଥକ୍ଷେତ୍ରମାନଙ୍କୁ ସମ୍ମାନ ପ୍ରଦର୍ଶନ କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ସେଗୁଡ଼ିକର ଉନ୍ନତି ନିମିତ୍ତ ଯଥୋପଯୁକ୍ତ ପ୍ରଚେଷ୍ଟାକରିଥିଲେ । ଏହା ଫଳରେ ହିନ୍ଦୁ ଓ ମୁସଲମାନ ଧର୍ମ ମଧ୍ୟରେ ଯେଉଁ ମହାମିଳନ ସଂଘଟିତ ହେଲା, ଭାରତୀୟ ଧର୍ମ ଇତିହାସରେ ତାହାର ସ୍ଥାନ ଅନନ୍ୟ ମୁସଲମାନମାନଙ୍କର ଆଚାର, ବିଚାର, ଶିଳ୍ପକଳା, ଅଳଙ୍କାର ଓ ବିଳାସ ପ୍ରବଣ ମନୋବୃତ୍ତି ପ୍ରଭୃତିର ବିଶେଷ ପ୍ରଭାବ ସାମନ୍ତୀୟ ପରିବାରର ହିନ୍ଦୁମାନଙ୍କ ଉପରେ ପଡ଼ିଥିଲା । ଡ଼. ତାରାଚାନ୍ଦ ତାଙ୍କର "The influence of Islam on Indian Culture" ଗ୍ରନ୍ଥରେ ଏ ସଂପର୍କରେ ବିଶେଷ ଆଲୋଚନା କରିଅଛନ୍ତି । ଚାରଲେସ ଏଲେଟ ଓ ତାରାଚାନ୍ଦ ପ୍ରଭୃତିଙ୍କ ମତରେ ନବମ ଶତାବ୍ଦୀର ପ୍ରାନ୍ତ ଦଶକରେ ଭାରତୀୟ ଧାର୍ମିକ ଆକାଶର ଉଜ୍ଜ୍ୱଳତମ ଜ୍ୟୋତିଷ୍କ ଶଙ୍କରାଚାର୍ଯ୍ୟ ବିଶେଷଭାବେ ଇସ୍‌ଲମ୍ ଧର୍ମର ଏକେଶ୍ୱର ବାଦୀ ଧାରଣା ଦ୍ୱାରା ପ୍ରଭାବିତ ହୋଇ ଅଛନ୍ତି । କିନ୍ତୁ ଶଙ୍କରଙ୍କର ଅଦ୍ୱୈତବାଦ ସଂପୂର୍ଣ୍ଣରୂପେ ବେଦାନ୍ତ ଦର୍ଶନ ଉପରେ ପ୍ରତିଷ୍ଠିତ ଥିଲା । ପୁନଶ୍ଚ ଏକ ସମୟରେ ଦୁଇଟି ଭିନ୍ନ ଦେଶରେ ମହାମାନବମାନଙ୍କ ଚିନ୍ତାରାଜ୍ୟରେ ଏକପ୍ରକାର ଧାରଣା ଜନ୍ମିବା ଆଦୌ ବିଚିତ୍ର ନୁହେଁ । ସେ ଯାହା ହେଉନା କାହିଁକି, ହିନ୍ଦୁଭକ୍ତି ଆନ୍ଦୋଳନକୁ ଯେ ଇସଲମ ଧର୍ମର ପ୍ରବାହ କେତେକାଂଶରେ ପ୍ରଭାବିତ କରିଥିଲା ତାହା ନିଃସନ୍ଦେହ । ଏହି ଆନ୍ଦୋଳନର ସୁଯୋଗ୍ୟ ଦାୟାଦରୂପେ ଆମେ ସନ୍ଥ କବୀରଙ୍କୁ ଦେଖିଥାଉ । କବୀରଙ୍କର ଉଭୟ ଧର୍ମପ୍ରତି ଏଭଳି ଅନୁରାଗ ଥିଲା ଯେ ତାଙ୍କର ଦେହାନ୍ତ ପରେ ଉଭୟ ଧର୍ମର ଲୋକେତାଙ୍କୁ ପୋଡ଼ିବା ଓ କବରଦେବା ବୋଲି ଯୁକ୍ତି କରିଥିଲେ । (୪) ସେ ନିଜର ଜୀବନ କାଳ ମଧ୍ୟରେ ପ୍ରଥମେ ରାମାନନ୍ଦ ଓ ପରେ ପୀରତକୀଙ୍କ ଠାରୁ ଧର୍ମ ଦୀକ୍ଷା ଗ୍ରହଣକରିଥିଲେ ।

ସର୍ବଭାରତୀୟ ସ୍ତରରେ ଉପରୋକ୍ତ ଧାର୍ମିକ ଆଦାନ ପ୍ରଦାନର ସମୟଥିଲା ଚତୁର୍ଦ୍ଦଶ ଓ ପଞ୍ଚଦଶ ଶତାବ୍ଦୀ । ମୋଗଲମାନଙ୍କର ଭାରତ ଆଗମନ ଓ ଭାରତ ଶାସନ ପରେ, ସେମାନ ଭାରତକୁ ନିଜର ମାତୃଭୂମିରୂପେ ବିଚାରକରି ନେଇଥିଲେ । (୫) ମୋଗଲ ସମ୍ରାଟ ମହାନୁଭବ ଆକବରଙ୍କ ସମୟରେ ଏହି ଧାର୍ମିକ ସାଲିସ୍ ବିଶେଷଭାବେ ସୁଦୃଢ଼ ହୋଇଯାଇଥିଲା ।

ଉତ୍ତର ଓ ଉତ୍ତର-ପଶ୍ଚିମ ଭାରତରେ ଏହିଭଳି ମୁସଲମାନ୍ ରାଜତ୍ୱ ଓ ହିନ୍ଦୁ ମୁସଲମାନ ଧର୍ମର ମିଳନ ପାଇଁ ସୂତ୍ର ଖୋଜାଯାଉଥିବାବେଳେ ଓଡ଼ିଶାଥିଲା ସଂପୂର୍ଣ୍ଣ ସ୍ୱାଧୀନ । ଓଡ଼ିଶାର ବୀର ଓ ସ୍ୱାଧୀନଚେତା ନରପତି-ମାନଙ୍କର ପ୍ରାଣ ମୂର୍ଚ୍ଛା। ସଂଗ୍ରାମ ଫଳରେ, ଚତୁର୍ଦ୍ଦିଗରୁ ମୁସଲମାନମାନେ ଓଡ଼ିଶାକୁ ଘେରି ରହିଥିଲେ ମଧ୍ୟ ଓଡ଼ିଶା ଭିତରକୁ ପ୍ରବେଶ କରିପାରୁନଥିଲେ । । ବହୁବାର ଯେ ଓଡ଼ିଶା ସେମାନଙ୍କ ଦ୍ୱାରା ଆକ୍ରାନ୍ତହୋଇ କ୍ଷତବିକ୍ଷତ ହୋଇନଥିଲା ତାହାନୁହେଁ । କିନ୍ତୁ ୧୩୬୧ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ପ୍ରଥମେ ତୃତୀୟ ଭାନୁଦେବ (୧୩୫୨—୧୩୭୮)ଙ୍କ ସମୟରେ ଦିଲ୍ଲୀର ସମ୍ରାଟ ଫିରୋଜଶାହା ତୋଗଲକ୍ ଓଡ଼ିଶା ଆକ୍ରମଣକରି କଟକ ଓ ପୁରୀ ପର୍ଯ୍ୟନ୍ତ ମାଡ଼ି-ଆସିଥିଲେ । ପୁରୀକ୍ଷେତ୍ର ଏସମୟରେ ବିଶେଷ କ୍ଷତିଗ୍ରସ୍ତ ହୋଇଥିଲାବୋଲି 'ସରିତ୍-ଇଁ-ଫିରୋଜଶାହୀ' ନାମକ ଗ୍ରନ୍ଥରେ ଉଲ୍ଲେଖ ଅଛି । (୬) ସେହି ସମୟରୁ ଓଡ଼ିଶାର କଟକ ଓ ପୁରୀ ଜିଲ୍ଲାର କେତେକ ଅଞ୍ଚଳରେ ମୁସଲମାନମାନେ ବସତି ସ୍ଥାପନକରି ରହିବା ଅସମ୍ଭବନୁହେଁ । ଏହାପୂର୍ବରୁ ମଧ୍ୟ ଦ୍ୱିତୀୟ ଭାନୁଦେବଙ୍କ ସମୟରେ ଗିୟାସୁଦ୍ଦିନ୍ ତୋଗଲକର ପୁତ୍ର ଜୁନାଖାଁ (ମହମଦ୍-ବିନ୍-ତୋଗଲକ୍) ଦାକ୍ଷିଣାତ୍ୟ ଆକ୍ରମଣକରି ଉଆରଙ୍ଗଲ ଓ ରାଜମହେନ୍ଦ୍ରୀ ଜୟକରି ପଶ୍ଚିମପଟୁ ଯାଜନଗର ପର୍ଯ୍ୟନ୍ତ ମାଡ଼ି ଆସିଥିଲେ । ବିଜୟର ସଙ୍କେତ ସ୍ୱରୂପ ସେ ଓଡ଼ିଶାର ରଣକୁଶଳୀ ୪୦ ଗୋଟି ହାତୀ ଗିୟାସୁଦ୍ଦୀନ୍‌ଙ୍କ ନିକଟକୁ ଉପଢୌକନରୂପେ ପ୍ରେରଣ କରିଥିଲେ । (୭) ପୁନଶ୍ଚ ତୃତୀୟ ନରସିଂହଦେବଙ୍କ କାଳରେ ମହମଦ-ବିନ୍-ତୋଗଲଙ୍କର ପ୍ରାଦେଶିକ ଶାସନକର୍ତ୍ତା ଇଲିୟାସ୍ ଶାହା ଚିଲିକା ପର୍ଯ୍ୟନ୍ତ ଆକ୍ରମଣକରି ଆସିଥିଲେ । ଚତୁର୍ଥ ନରସିଂହଦେବ ଓ ପୁରୁଷୋତ୍ତମଦେବଙ୍କ ରାଜତ୍ୱ କାଳରେ ମଧ୍ୟ ବିଭିନ୍ନ ଦିଗରୁ ଓଡ଼ିଶା ଉପରେ ମୁସଲମାନମାନଙ୍କର ଆକ୍ରମଣ ଅବ୍ୟାହତ ରହିଥିଲା । ଓଡ଼ିଶାକୁ ମୁସଲମାନମାନଙ୍କ ଆକ୍ରମଣର କାରଣ ସଂପର୍କରେ 'ପ୍ରାଚୀନ ଉତ୍କଳରେ' ଐତିହାସିକ ଜଗବନ୍ଧୁସିଂହ କହନ୍ତି— "ଭାରତ ରତ୍ନ ପ୍ରସୂବୋଲି ବିଖ୍ୟାତ, ସୁତରାଂ ତା କପାଳରେ ଶାନ୍ତିନାହିଁ । ଉତ୍କଳର ଦଶା ମଧ୍ୟ ତଦ୍ରୂପ । ଉତ୍କଳର ଆଉ କେଉଁଠି କଣଥିଲା କେଜାଣି, କିନ୍ତୁ ଉତ୍କଳର ଜଗନ୍ନାଥ ଦେଉଳହିଁ ଉତ୍କଳର ଶତ୍ରୁ ହୋଇ ଠିଆ-ହୋଇଛି । ଏଡ଼େ ବଡ଼ ଦେଉଳ ମଧ୍ୟରେ କେଜାଣେ କେତେ ଧନରତ୍ନ ପ୍ରଚ୍ଛନ୍ନଭାବରେ ରହିଛି, ତାହା କିଏ କଳ୍ପନା କରିପାରିବ ? " (୮) ଗଜନୀର ସୁଲତାନ୍ ମାମୁଦ୍‌ଙ୍କର ସୋମନାଥ ମନ୍ଦିର ଲୁଣ୍ଠନ ଓ ବହୁଧନରତ୍ନ ଅପହରଣ ପରେ, ପ୍ରତ୍ୟେକ ମୁସଲମାନ ଆକ୍ରମଣକାରୀଙ୍କର ଆକ୍ରମଣର ମୁଖ୍ୟଲକ୍ଷ୍ୟ ଥିଲା ଧନ ଅପହରଣ ଓ ଏହି ଲକ୍ଷ୍ୟର କେନ୍ଦ୍ର ସ୍ଥଳଥିଲା ହିନ୍ଦୁ ମନ୍ଦିର । ଦେବତାକୁ ଖଣ୍ଡ ଖଣ୍ଡକରି ଭାଙ୍ଗି ତା ମଧ୍ୟରୁ ଧନରତ୍ନ ପାଇବାର ଆଶାମଧ୍ୟ ସେମାନଙ୍କର ମନରେ ଜାଗରୁକ ଥିଲା । ଉତ୍କଳର ରାଷ୍ଟ୍ରଦେବତା ଓ ହିନ୍ଦୁର ଏକ ମୁଖ୍ୟଦେବତା ଭାବେ, ବହୁ ଯୁଗରୁ ପୁରୁଷୋତ୍ତମ କ୍ଷେତ୍ରରେ ଜଗନ୍ନାଥ ସୁବିଦିତ ଥିଲେ । ଐତିହାସିକ ସ୍ୱର୍ଗତସିଂହଙ୍କ ମତାନୁସାରେ ଦେଖିଲେ ଜଣାଯାଏ, ପ୍ରାୟ ଯେତେ ଆକ୍ରମଣକାରୀ ଉତ୍କଳପ୍ରଦେଶ ଆକ୍ରମଣ କରିଛନ୍ତି ସେମାନଙ୍କର ପ୍ରଥମ ଦୃଷ୍ଟି ଶ୍ରୀମନ୍ଦିର ଉପରେ ପଡ଼ିଅଛି ।

୧୫୬୮ ଖ୍ରୀ: ପୂର୍ବରୁ ଓଡ଼ିଶାରେ ମୁସଲମାନ ଆକ୍ରମଣ ସହିତ ଇସ୍‌ଲାମ ଯାଜକ ମାନଙ୍କର ଧର୍ମପ୍ରଚାର ମଧ୍ୟ ଅବ୍ୟାହତ ରହିଥିଲା । ଉତ୍ତର ଭାରତରେ କବୀର, ରାମାନନ୍ଦ ଓ ଦାଦୁଦୟାଲ ପ୍ରଭୃତିଙ୍କପରି ଓଡ଼ିଶାରେ 'ପଞ୍ଚସଖା' ମାନେ ସମନ୍ୱୟଦାବୀ ଭକ୍ତି ଆନ୍ଦୋଳନ ଆରମ୍ଭ କରିଥିଲେ । ସର୍ବଧର୍ମ ସମନ୍ୱୟପୀଠରୂପେ ପୁରୀ ଧାମକୁ ଗ୍ରହଣ କରି, ଏମାନେ ଈଶ୍ୱରଙ୍କ ସାର୍ବଭୌମତ୍ୱ ପ୍ରଚାର କରୁଥିଲେ । ଈଶ୍ୱର ଏକ; ଜାତି ଏକ । ଏକଥା ନ ବୁଝି ପରସ୍ପରମଧ୍ୟରେ କନ୍ଦଳ ସୃଷ୍ଟି କରୁଥିବା ବିଭିନ୍ନ ଜାତି ଓ ସଂପ୍ରଦାୟର ଲୋକମାନଙ୍କୁ ଅଚ୍ୟୁତାନନ୍ଦ ଚାରିଖାନିରେ ଭଲରୂପେ ସତର୍କ କରାଇ ଦେଇଛନ୍ତି । ଦ୍ୱିତୀୟତଃ ପଞ୍ଚସଖାମାନେ ପରିବ୍ରାଜକ ଥିବାରୁ ଭାରତର ସମସ୍ତ ତୀର୍ଥ ଭ୍ରମଣ କରିଥିଲେ । ଉତ୍ତର ଭାରତ ଭ୍ରମଣ କରୁଥିବା ସମୟରେ ସେମାନଙ୍କ ଉପରେ କବୀର ପ୍ରଭୃତିଙ୍କ ପ୍ରଭାବ ପଡ଼ିଥିବା ନିଃସନ୍ଦେହ । ପୁଣି ପୁରୀ ସମସ୍ତ ତୀର୍ଥମାନଙ୍କ ମଧ୍ୟରେ ଅଗ୍ରଗଣ୍ୟ ଥିବାରୁ ସର୍ବଭାରତୀୟ ଭକ୍ତମାନେ ପୁରୀ ଆସୁଥିଲେ । ଏହା ଫଳରେ ଉତ୍କଳର ସାଧୁମାନଙ୍କ ସହିତ ସେମାନଙ୍କର ଭାବର ଆଦାନ ପ୍ରଦାନ ହେଉଥିବ । ତୁର୍କି ଆକ୍ରମଣର ଭୟ ମଧ୍ୟ ଓଡ଼ିଶାବାସୀଙ୍କୁ ଅନବରତ ଲାଗିରହିଥିଲା । ଏହିସବୁ ଐତିହାସିକ ପୃଷ୍ଠ ଭୂମିକୁ ଦେଖି ବିଚାର କଲେ ଷୋଡ଼ଶ ଶତାବ୍ଦୀର ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ରଚନାରେ 'ତୁର୍କି' ଓ ଅଲେଫ୍ ପରି ଯାବନିକ ଶବ୍ଦ ସ୍ଥାନ ପାଇବା ମଧ୍ୟ ଅସମ୍ଭବ ନୁହେଁ । ସାଧାରଣ ମନୁଷ୍ୟଠାରୁ ପଞ୍ଚସଖାସାଧକ-ମାନେ ଉଚ୍ଚ ଚିନ୍ତାଧାରା ସମ୍ପନ୍ନ ଥିଲେ । ସଂପ୍ରଦାୟ ଓ ଜାତିଭୁଲି ବ୍ରାହ୍ମଣ୍ୟ ସଂସ୍କୃତି ବିରୁଦ୍ଧରେ ସ୍ୱର ଉତ୍ତୋଳନ କରି ସେମାନେ ସବୁ ସଂପ୍ରଦାୟ ଓ ଜାତି ମଧ୍ୟରୁ ଶିଷ୍ୟ ଗ୍ରହଣ କରୁଥିଲେ । ଅଚ୍ୟୁତାନନ୍ଦ ଓ ଅଚୟୁତିଖାଁ ଲେକ କାହାଣୀକୁ ଅନୁଧ୍ୟାନ କଲେ ଆମେ ଏହାର ସତ୍ୟତା ବିଷୟରେ ସମ୍ୟକ୍ ପରିଚୟ ପାଇପାରିବା ।

"ଅଚ୍ୟୁତାନନ୍ଦ ସେତେବେଳକୁ ସାଧକ ସ୍ତରରୁ ଉନ୍ନୀତହୋଇ ପରିବ୍ରାଜକରେ ପରିଣତ ହେଲେଣି । ଜନ୍ମସ୍ଥାନର ଅନତିଦୂରରେ ଅବସ୍ଥିତ 'ନେମାଳ' ଗ୍ରାମକୁ ସର୍ବଗୁଣ ସଂପନ୍ନ ବୋଲି ବିବେଚନାକରି ତାକୁ ନିଜର

ସାଧନାସ୍ଥଳୀରୂପେ ନିର୍ବାଚନ କରି ସାରିଥାନ୍ତି । କିନ୍ତୁ ସେ ନେମାଳର ଯେଉଁ ସ୍ଥାନଟିକୁ ଆଦର୍ଶସ୍ଥାନୀୟ ବୋଲି ମନେ କରିଥାନ୍ତି, ସେଇଟି ଥାଏ ଜଣେ ମୁସଲମାନର । ତାର ନାଁ ଅଚ୍ୟୁତିଖାଁ । ସ୍ଥାନଟି ଜଙ୍ଗଲରେ ପରିପୂର୍ଣ୍ଣ ଓ ପାଞ୍ଚଗୋଟି ବିଶାଳ ବଟବୃକ୍ଷରେ ସଂପୂର୍ଣ୍ଣ ଅନ୍ଧାରିତ । ଅଚ୍ୟୁତାନନ୍ଦ ପ୍ରତ୍ୟହ ଦୈନିକ ଭ୍ରମଣ ପରେ ସନ୍ଧ୍ୟା ସମୟକୁ ଉତ୍ତର ଦିଗର ବଟମୂଳକୁ ଆସନ୍ତି ଓ ସେଠାରେ ନିଜର ପ୍ରାଣାୟାମ ସାଧନାରେ ଲିପ୍ତରହନ୍ତି । ଏହି ବୃକ୍ଷ ମୂଳରେ ଅଚ୍ୟୁତିଖାଁ ଛେଳି, ଗୋରୁ ଆଦି ଜୀବଙ୍କୁ ହତ୍ୟାକରି ତାର ହାଡ଼ ଜମାକରିଥାଏ । ଯେତେବେଳେ ଅଚ୍ୟୁତାନନ୍ଦ ସେ ସ୍ଥାନକୁ ଆସିଯାଆନ୍ତି ମନ୍ତ୍ରଶକ୍ତି ବଳରେ ସମସ୍ତ ହାଡ଼ ଦୂରକୁ ଉଡ଼ିଯାଏ । ତପରେ ସନ୍ୟାସୀ ସେ ସ୍ଥାନକୁ ପବିତ୍ରୀକୃତକରି ପୂଜା, ଆରାଧନା ଓ ପ୍ରାଣାୟମ ଆଦି ସାଧନା କରନ୍ତି । ଏହିଭଳି ଦୈନିକ ହେବା ଫଳରେ ଅଚ୍ୟୁତିଖାଁ ବିରକ୍ତ ହୋଇପଡ଼େ । ପ୍ରତ୍ୟେକ ଦିନ ରାତ୍ରିରେ ସେ ଜମାକରୁଥିବା ହାଡ଼ଗୁଡ଼ିକୁ କିଏ ଏଣେ ତେଣେ ଫିଙ୍ଗାଉଛି ଓ ତା'ର କାର୍ଯ୍ୟ କ୍ଷେତ୍ର ବରଗଛ ମୂଳରେ ଫୁଲ ଚନ୍ଦନ ଆଦି ରଖି ପୂଜା କରୁଛି, ସେହି କାଫେରକୁ ଧରିବାପାଇଁ ସେ ବରଗଛ ମୂଳରେ ଲୁଚି ରହେ । ସନ୍ଧ୍ୟା ଆସିଯାଏ । ସ୍ୱଭାବତଃ ଗଛମାନଙ୍କର ଗହଳ ଓ ସୂର୍ଯ୍ୟ ବୁଡ଼ିଯିବାର ଅନ୍ଧାର ମିଶି ସ୍ଥାନଟି ଅନ୍ଧକାର ରେ ଦ୍ୱିଗୁଣିତ ହୋଇଯାଏ । ଏକ ଧ୍ୟାନରେ ଗଛ କୋରଡ଼ରେ ବସି ଅଚ୍ୟୁତିଖାଁ ନିଜର ହାଡ଼ ଗଦା ପ୍ରତି ଦୃଷ୍ଟି ଦେଇଥାଏ । ଏହି ସମୟରେ ସେ ଯେଉଁ ଦୃଶ୍ୟ ଦେଖେ, ସେଥିରେ ତା'ର ହୃତ୍‌କମ୍ପନ ଜାତହୁଏ । ଜଣେ ସୁଦୀର୍ଘ ବଳିଷ୍ଠ ଜ୍ୟୋତିଷ୍ମାନ ଯୁବକ ସନ୍ୟାସୀ ହଠାତ୍ ଆସିଗଲେ । ସେ ଆସିବାକ୍ଷଣି ହାଡ଼ ଗୁଡ଼ିକ ସଙ୍ଗେ ସଙ୍ଗେ ପକ୍ଷୀଲାଗିବା ପରି ଉଡ଼ିଗଲା । ପୂତିଗନ୍ଧମୟ ସ୍ଥାନରୁ ଏକ ସୁନ୍ଦର ଚନ୍ଦନ କର୍ପୂରର ବାସ୍ନା । ସନ୍ୟାସୀ ବୃକ୍ଷମୂଳରେ ପାଣି ସିଞ୍ଚିବାକୁ ଲାଗିଲେ । ଝୁଲାମୁଣିରୁ ଦୁଇଟି ପ୍ରତିମା ଓ ଏକ କଳା ଜଗନ୍ନାଥ ମୂର୍ତ୍ତି ବାହାର କଲେ । ମୂର୍ତ୍ତିଗୁଡ଼ିକ ସମ୍ମୁଖରେ ବସି ସନ୍ୟାସୀ ପୂଜା ଆରାଧନାକରି ଶେଷରେ ଧ୍ୟାନରେ ମଗ୍ନ ହେଲେ । ରାତି ପ୍ରାୟ ଅଧରୁ ଗଡ଼ିଗଲାଣି । ହିଂସ୍ରଜନ୍ତୁମାନଙ୍କର ରାବରେ ସ୍ଥାନଟି ପୂରି ଉଠୁଥାଏ । କିନ୍ତୁ ସନ୍ୟାସୀଙ୍କର ତେଜରେ ଜନ୍ତୁମାନେ ତାଙ୍କ ପାଖମାଡ଼ି ପାରୁନଥାନ୍ତି । ଗଛ ମୂଳରେ ଯେ ବିଷଧର ସାପ ଫଣାଟେକି ରହିଅଛି । ଅଚ୍ୟୁତିଖାଁର ନିର୍ମମ ହୃଦୟ ହଠାତ୍ ଭୟାତୁର ହୋଇ ପଡ଼େ । ସେଇ ସାପ ଯଦି ତା ପାଖେ ଉଠିଆସେ ତେବେ ତା କାମ ସରିଗଲା ପାଖରେ ଅବଶ୍ୟ ତରୁଆଲଟା ଅଛି, ହେଲେ ସେ ଯେଉଁ ଜନ୍ତୁ; ତାକୁ ଦେଖି ଅଚ୍ୟୁତିର ଦେହ ଶୀତେଇ ଉଠୁଥାଏ ।

ପ୍ରଭାତ ସମୟ ହୋଇ ଆସିଲା । ପାହାନ୍ତି ବେଳକୁ ସନ୍ୟାସୀଙ୍କର ଧ୍ୟାନ ଭଗ୍ନ ହେଲା । ଧ୍ୟାନସ୍ଥ ଅବସ୍ଥାରେ ଅଚ୍ୟୁତି ସନ୍ୟାସୀଙ୍କୁ ଲକ୍ଷ୍ୟ କରିଥିଲା । ମାଟି ଉପରେ ବସି ସେ ଧ୍ୟାନ କରିବା ଆରମ୍ଭକରିଥିଲେ ହେଁ, ଧ୍ୟାନର ମଧ୍ୟ ବର୍ତ୍ତୀ ପର୍ଯ୍ୟାୟରେ, ସେ ମାଟିଠାରୁ ଉପରକୁ ଉଠି ଯାଇଥିଲେ । ଏହା ଯେ ପ୍ରାଣାୟାମ ସାଧନାର ଫଳ, ସରଳ ମୁସଲମାନ ସେତିକି ଜାଣି ପାରିଲା ନାହିଁ । ବୃକ୍ଷରୁ ଓହ୍ଲାଇ ସେ ସନ୍ୟାସୀଙ୍କ ପାଦ ତଳେ ପଡ଼ିଗଲା । ''ହେ ମହାତ୍ମା ! ମୋ ଦୋଷ କ୍ଷମା କର', ନଜାଣି, ନଶୁଣି ମୁଁ ଆପଣଙ୍କ ସାଧନାରେ କେତେ ବାଧା ସୃଷ୍ଟି କରିଅଛି । ଆପଣ ସ୍ୱୟଂ ଆଲ୍ଲାଙ୍କର ଦୂତ । ମୋତେ ଆପଣ ଦୀକ୍ଷା ପ୍ରଦାନ କରନ୍ତୁ ।" ଲୋକକାହାଣୀ ଅନୁସାରେ ଏହି ମୁସଲମାନ ଅଚ୍ୟୁତିଖାଁ ହିଁ ଅଚ୍ୟୁତାନନ୍ଦଙ୍କର ପ୍ରଥମ ଓ ପ୍ରଧାନ ଶିଷ୍ୟ । ଗୁରୁଙ୍କର ସାଧନା ପାଇଁ ସେ ତାର ସେହି ଜମିକୁ ଗୁରୁଙ୍କୁ ପ୍ରଦାନ କଲା ଓ ସେହି ଦିନଠାରୁ ଅଚ୍ୟୁତାନନ୍ଦଙ୍କର ଏକାନ୍ତ ଅନୁଗତ ଶିଷ୍ୟ ଭାବେ ସାଧନା ପୂତ ଜୀବନ ଯାପନ କରିବାକୁ ଆରମ୍ଭ କଲା ।

ନେମାଳ ଅଞ୍ଚଳର ଉପରୋକ୍ତ ଲୋକ କାହାଣୀ ଅନୁଧ୍ୟାନ ଦ୍ୱାରା କେତେକ ତଥ୍ୟର ସନ୍ଧାନ ମିଳିଅଛି ।

(୧) ଅଚ୍ୟୁତିଖାଁ ଦ୍ୱାରା ଅଚ୍ୟୁତାନନ୍ଦଙ୍କୁ ପ୍ରଦତ୍ତ ଭୂମିର ସନନ୍ଦ ଅଦ୍ୟାବଧି ଅଚ୍ୟୁତିଖାଁର ବଂଶଧରମାନଙ୍କ ନିକଟରେ ଗଚ୍ଛିତ ଅଛି ।

(୨) ଅଚ୍ୟୁତିଖାଁର ବଂଶଧର ମୁସଲମାନମାନେ ଏବେ ମଧ୍ୟ ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ଭୋଗକୁ ପ୍ରସାଦ ଜ୍ଞାନରେ ସେବା କରିଥାନ୍ତି । ସ୍ନାନପୂର୍ଣ୍ଣିମା ଦିନ ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ଶ୍ରାଦ୍ଧୋତ୍ସବ ଯାତ୍ରାରେ କୋଠ ଭୋଗରେ ସେମାନଙ୍କର ଏକ ଅଂଶ ରହିଅଛି ।

(୩) ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ସମାଧିକୁ ଓଡ଼ିଆ ମାନେ ଯେପରି 'ଗାଦୀ ଗୋସାଇଁ' କହି ଭକ୍ତି କରିଥାଆନ୍ତି, ସେହିପରି ବର୍ତ୍ତମାନରେ ମାଟି ପିଣ୍ଡିରେ ଏକ ବରଗଛ ମୂଳରେ ଗାଦୀଟିଏ କରି ମୁସଲମାନ୍ ମାନେ ପୂଜା କରିଥାଆନ୍ତି । ସମ୍ଭବତଃ ଏହା ଅଚ୍ୟୁତିଖାଁଙ୍କର କବର ହୋଇ ଥାଇପାରେ ।

(୪) ଅଚ୍ୟୁତିଖାଁଙ୍କର ବଂଶଧରଙ୍କ ନିକଟରେ ଏବେ ସୁଦ୍ଧା ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ରଚିତ କେତେକ ପାଣ୍ଡୁଲିପି (ପୋଥି) ସଞ୍ଚିତ ଅଛି ।

(୫) ଅଚ୍ୟୁତାନନ୍ଦଙ୍କର ବଂଶଧର ଗୋସ୍ୱାମୀ ଓ ଶିଷ୍ୟ ଗୋପାଳମାନଙ୍କ ବସତିର ଠିକ୍ ମଝିରେ ମୁସଲମାନ୍‌ମାନେ ବସତି କରିଅଛନ୍ତି ।

(୬) ନେମାଳ ଅଞ୍ଚଳରେ ଆରବୀ ଓ ଫାରସୀ ଭାଷାରେ କେତେକ ପାଣ୍ଡୁଲିପି ଅଚ୍ୟୁତ ପନ୍ଥୀ ଓ ବୈଷ୍ଣବମାନଙ୍କ ନିକଟରେ ରହିଅଛି ।

ଏହିସବୁ ତଥ୍ୟକୁ ଉତ୍ତମରୂପେ ଗବେଷଣା କଲେ ପଞ୍ଚଦଶ, ଷୋଡ଼ଶ ଶତକରେ ହିନ୍ଦୁ ମୁସଲମାନ ସଂସ୍କୃତିର ମିଳନ ସଂପର୍କରେ ବିଶେଷ ବିବରଣୀ ମିଳି ପାରନ୍ତା । ଉପଯୁକ୍ତ ଗବେଷଣା ଓ ଅନୁସନ୍ଧାନ ଏବଂ ଗବେଷକ ମାନଙ୍କର ନିଷ୍ଠାର ଅଭାବ, ତଥା ଓଡ଼ିଆ ପରିବାରମାନଙ୍କର ରକ୍ଷଣଶୀଳ ମନୋବୃତ୍ତି ହେତୁ, ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ସଂପକରେ ଏହିଭଳି ଅନେକ ତଥ୍ୟ ଅଦ୍ୟାବଧି ଅନ୍ଧକାର ମଧ୍ୟରେ ଲୁଚି ରହିଛି । ଅଚ୍ୟୁତାନନ୍ଦଙ୍କର ସର୍ବ ଶ୍ରେଷ୍ଠ ଗ୍ରନ୍ଥ 'ଶୂନ୍ୟସଂହିତା' ଓ ସର୍ବ ବୃହତ୍ ଗ୍ରନ୍ଥ 'ହରିବଂଶର'ର ଅଦ୍ୟାବଧି ଶୁଦ୍ଧ ସଂସ୍କରଣ ହୋଇ ପାରିନାହିଁ । ଅଚ୍ୟୁତାନନ୍ଦଙ୍କ ସଂପର୍କରେ ଗବେଷଣା କରାଯାଇ ପ୍ରକୃତ ସତ୍ୟ ଉଦ୍‌ଘାଟନ କରାଗଲେ ପଞ୍ଚଦଶ, ଷୋଡ଼ଶ, ଶତାବ୍ଦୀରେ ସାମାଜିକ ଓ ସାଂସ୍କୃତିକ ଇତିହାସର ପ୍ରକୃତ ଦିଗ ଉନ୍ମୋଚିତ ହୋଇ ପାରିବ । ଏଥିପାଇଁ ଓଡ଼ିଶାବାସୀ ଓ ଓଡ଼ିଶା ସରକାରଙ୍କର ସହଯୋଗ ଏକାନ୍ତ କାମ୍ୟ ।

ପ୍ରଦୀପ୍ତ କୁମାରପଣ୍ଡା
ନେମାଳ

ସଂକେତସୂଚୀ

(୧) Social Cultural and Economic History of India
(Medieval Age)—S. C. Raychaudhury—Page-2.

(୨) Ibid—Page-2

(୩) Ibid—Page-3

(୪) ଆଇନ୍-ଇ-ଆକବରୀ

(୫) Discovery of India—Jawharlal Nehru

(୬) History of Orissa—Dr. H. K. Mahatab—Page-252

(୭) Journal of Asiatic Society Bengal—Vol.-LXIV—Page-136

(୮) ପ୍ରାଚୀନ ଉତ୍କଳ—ଜଗବନ୍ଧୁସିଂହ—ପୃ-୩୯୭



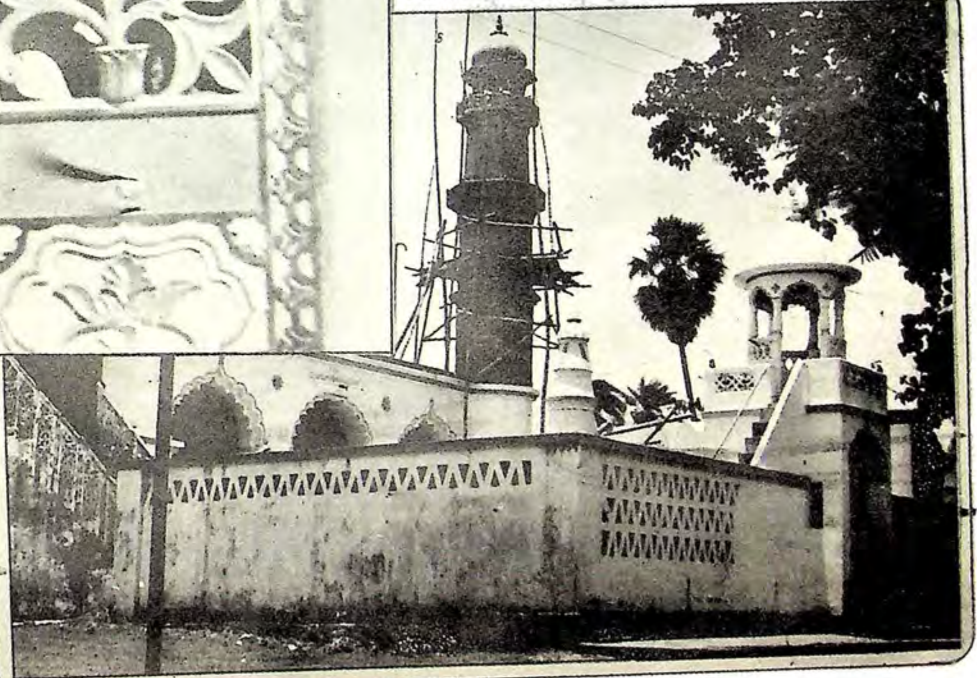
OGP.—MP—XII (S. & C.) 10—1,000 – 19-10-1981

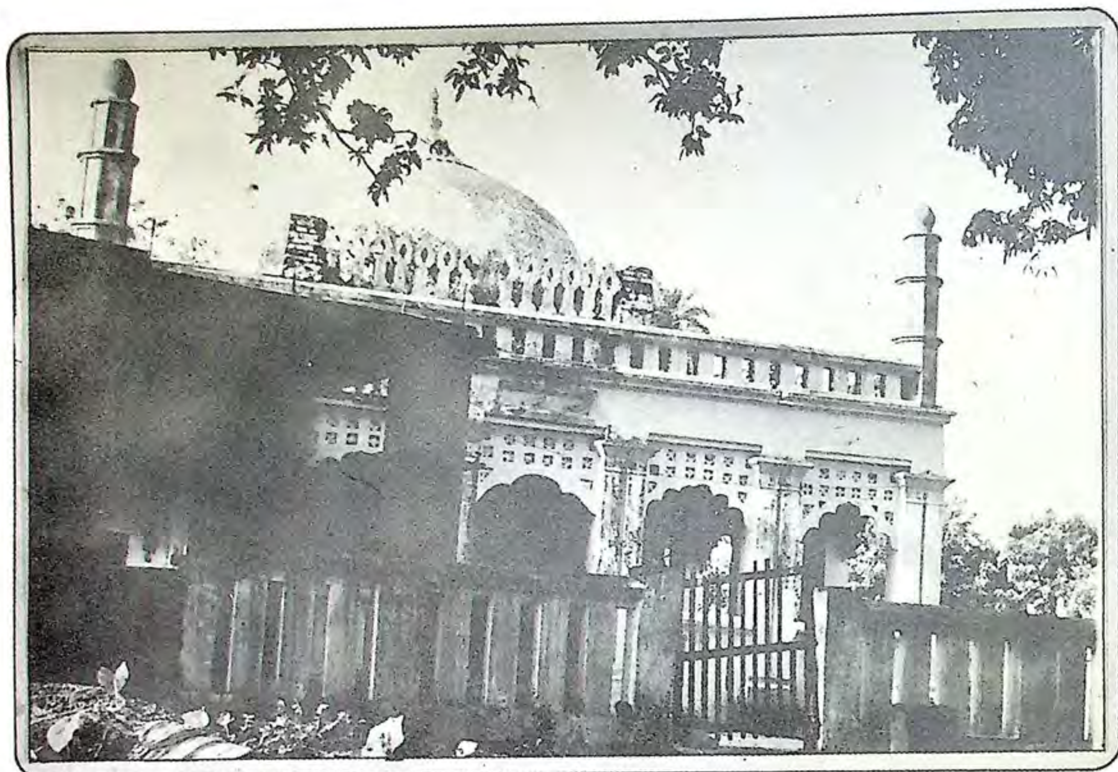
ILLUSTRATIONS

Inscription of Sahi Mosque, Cuttack.

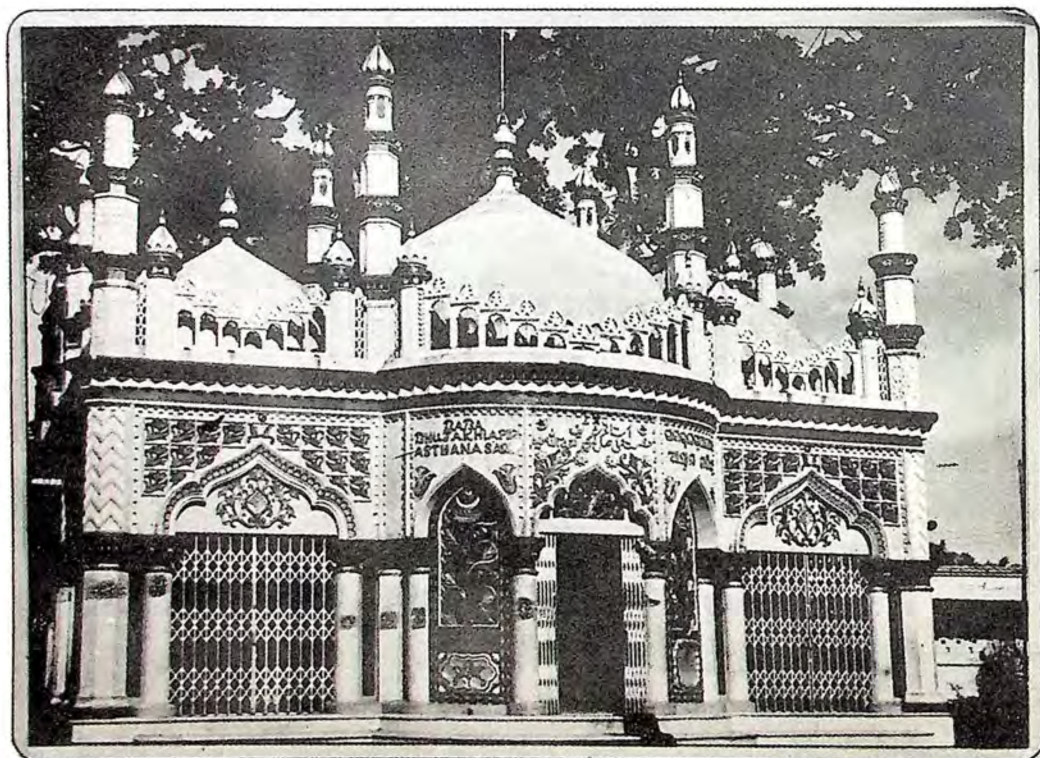
Windore Zali, Bhujakhiapir, Balasore

Moulan Baba Mosque, Bhadrak, district Balasore





Kadam Rasul, Balasore.



Bhujakhiapir, Balasore



Coins of Nurjahan, Sahajahan and Muhmmad Gazi.
Coins of Shershah, Muhmmad Shah and Hussain Shah.

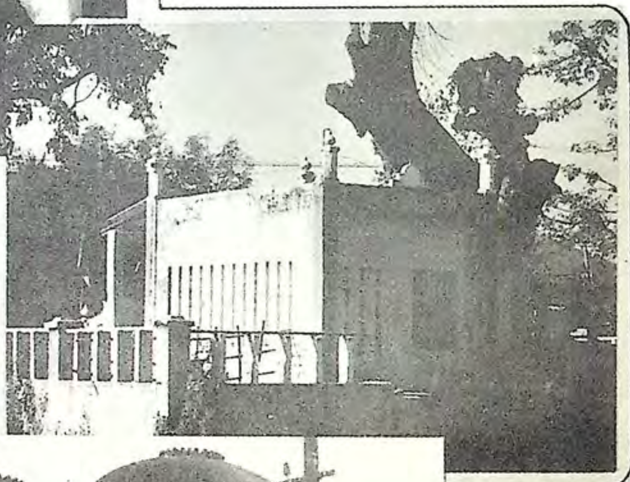




Head stone of a grave with Persian Inscription depicting the heroic deeds of a martyr.



Bokhari Baba at Kaipadar, district Puri.



Bokhari Sahiba, Cuttack.



[illegible] Mosque, Barabati Fort, Cuttack.



Panja Sanad probably used by sadar Qanungo as a token of executive authority invested on him by the Nawab.

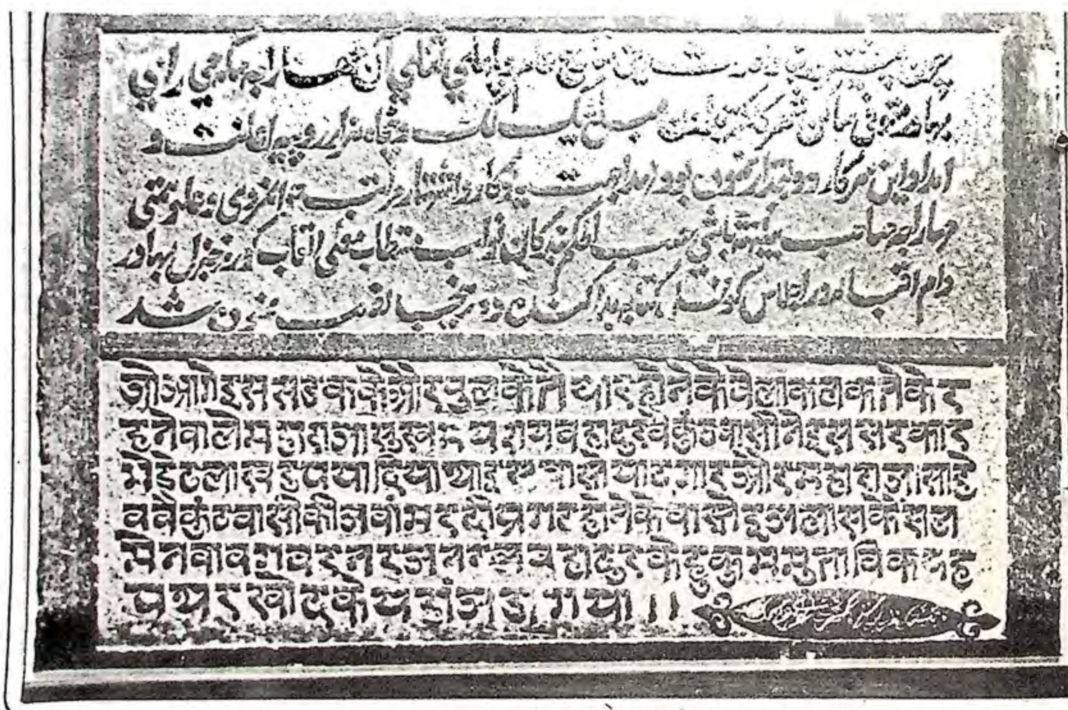
Acc. No. 3 PR.

Acc. No. 3/2 PR.





Bilingual Inscription (Persian and Oriya) from Vidyadharpur, district Cuttack dated 1609 A. D. (Orissa State Museum). This was attached to a well dug by Muhmmad Tagi Bakshi for the pilgrims of the Car festival at Puri.



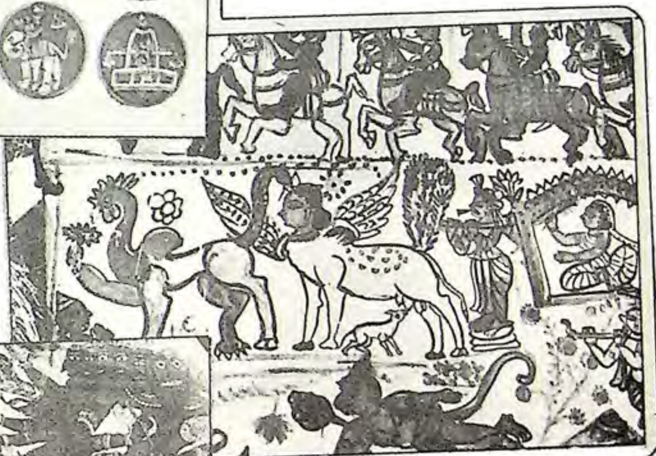
Bilingual Inscription (Persian and Devanagiri) on a Memorial stone for Raibahadur Sukhamay Ray of Calcutta dated 17th century (Orissa State Museum).



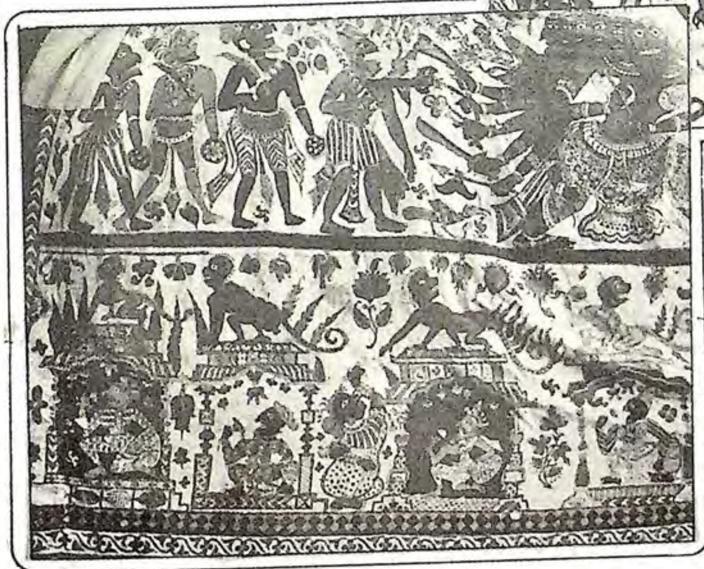
Gopallia paintings, Orissa State Museum



Atharangi Mushal Ganjapa



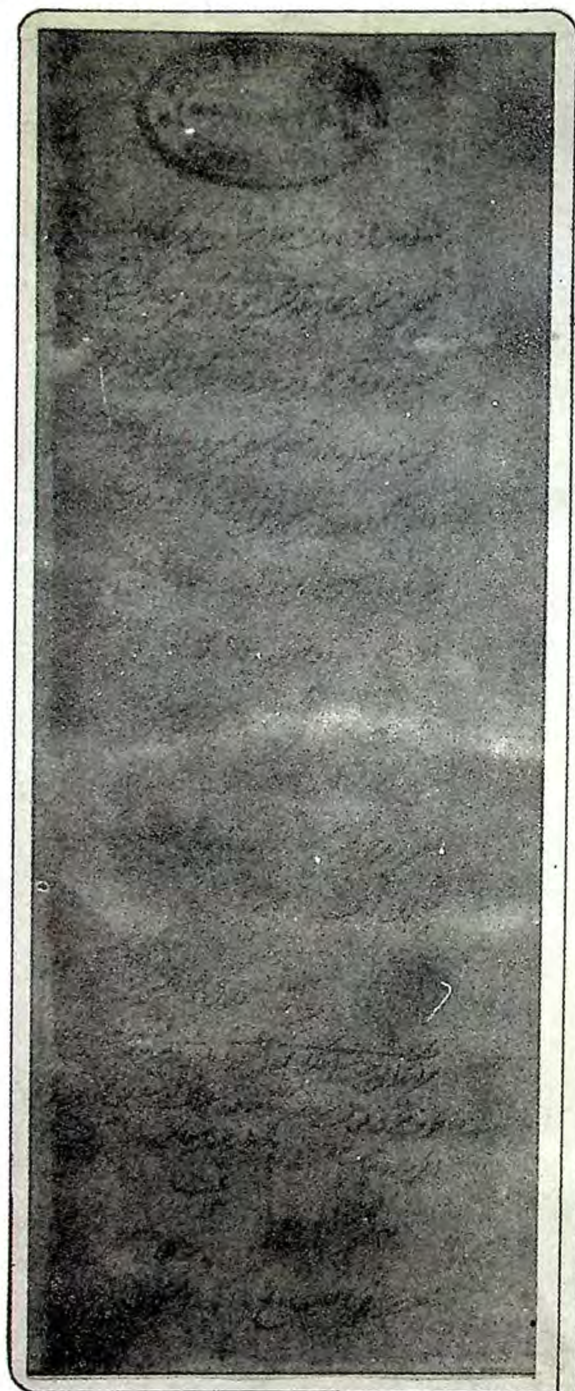
Navagunjara and Kamadhenu

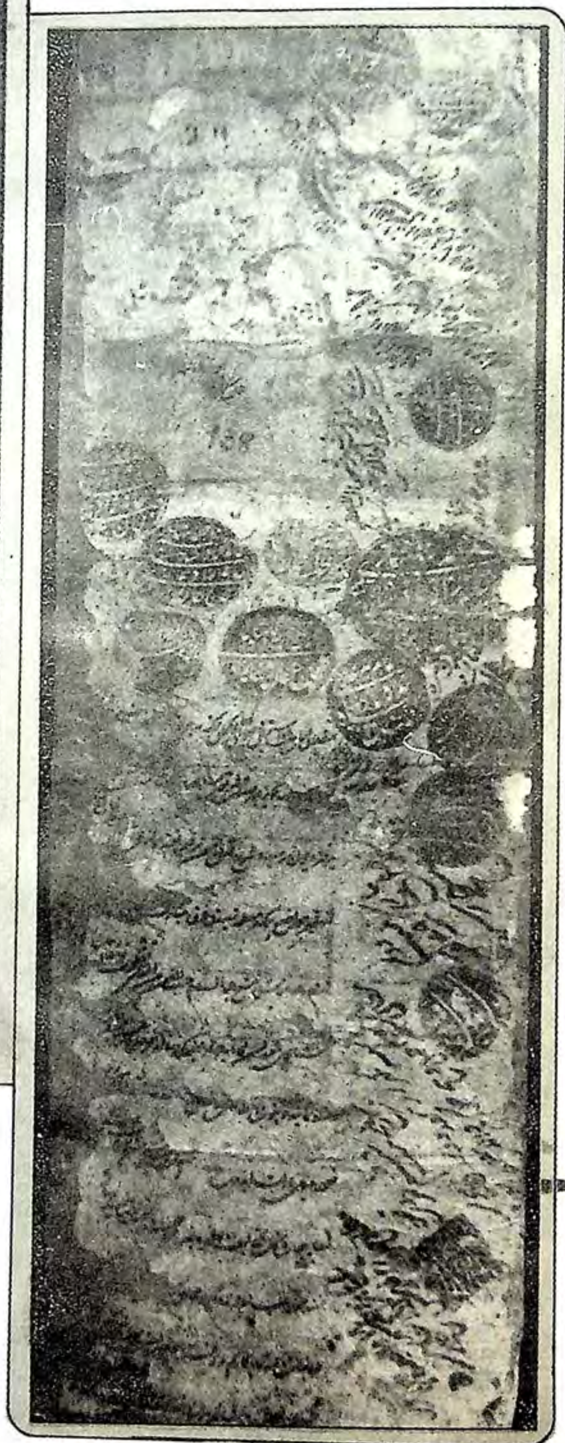


Kalamkari Painting

A devotter sanad executed by Mirza Baig, Zamindar of Tappa Nalitgiri of Cuttack Sarkar in favour of Lord Gopinath granting 4 Bighas 6 Biswas of land, Shri Brajanand Adhikari was to remain in charge of the property.

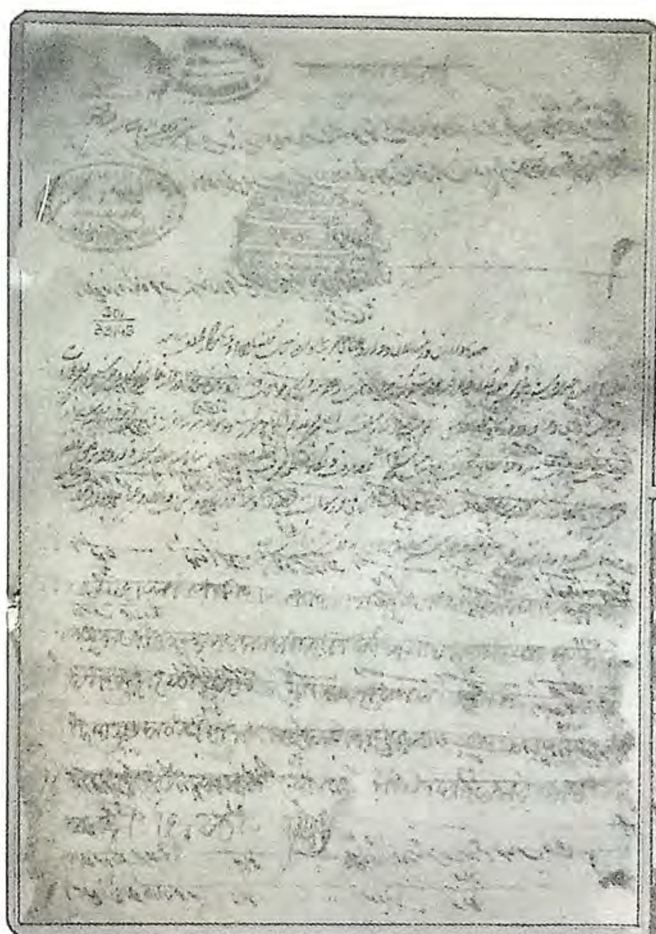
(1119 Amali 1711-1712 A. D.) Acc. No. 1344





A Sanad of Aurangzeb issued on 27th April, 1700 granting two Batis of banjar land in pergana Hariharpur in favour of Zilla-Subhani through Abdus Salam.

Acc. No. 138.



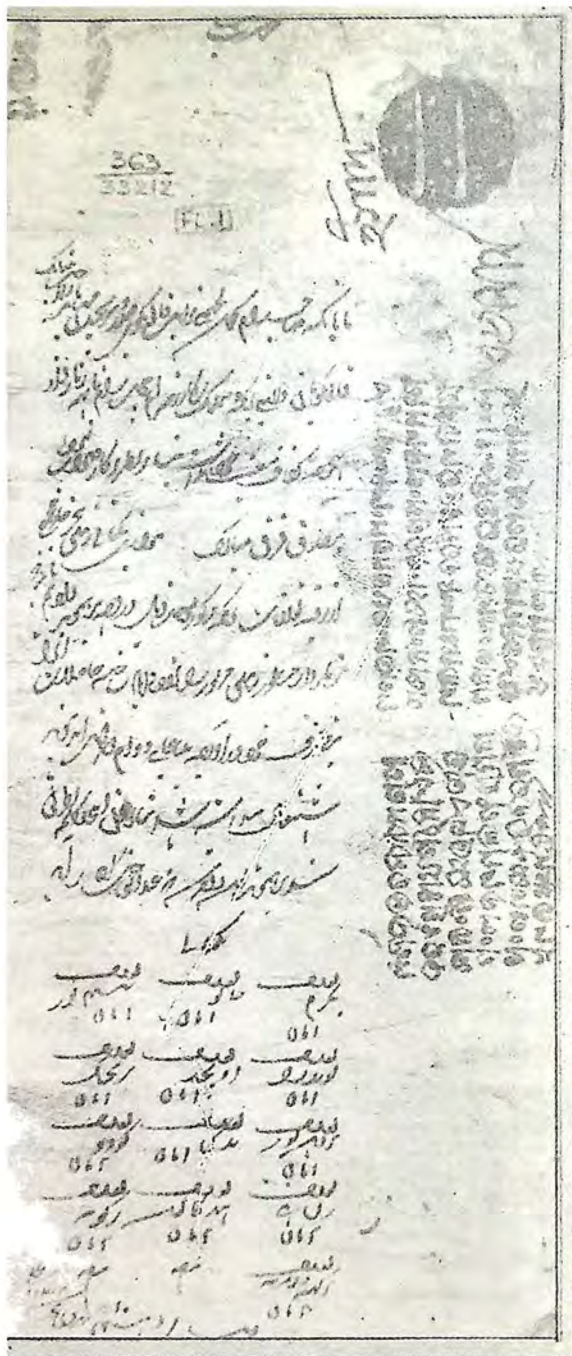
Copy of a parwana instructing the Ohdadars, Zamindars and Daroghas of Kharidagi in pargana Bakharabad of Cuttack district to exempt the land revenue on the lands measuring 143 batis and 3 bighas as the same is exclusively meant for the management of the Dargah Hazrat Mohammed for the purpose of Fatiha, offering of flowers, construction of building, remuneration, etc.

Acc. No. 301
———
33149

(1795—96 A. D.)



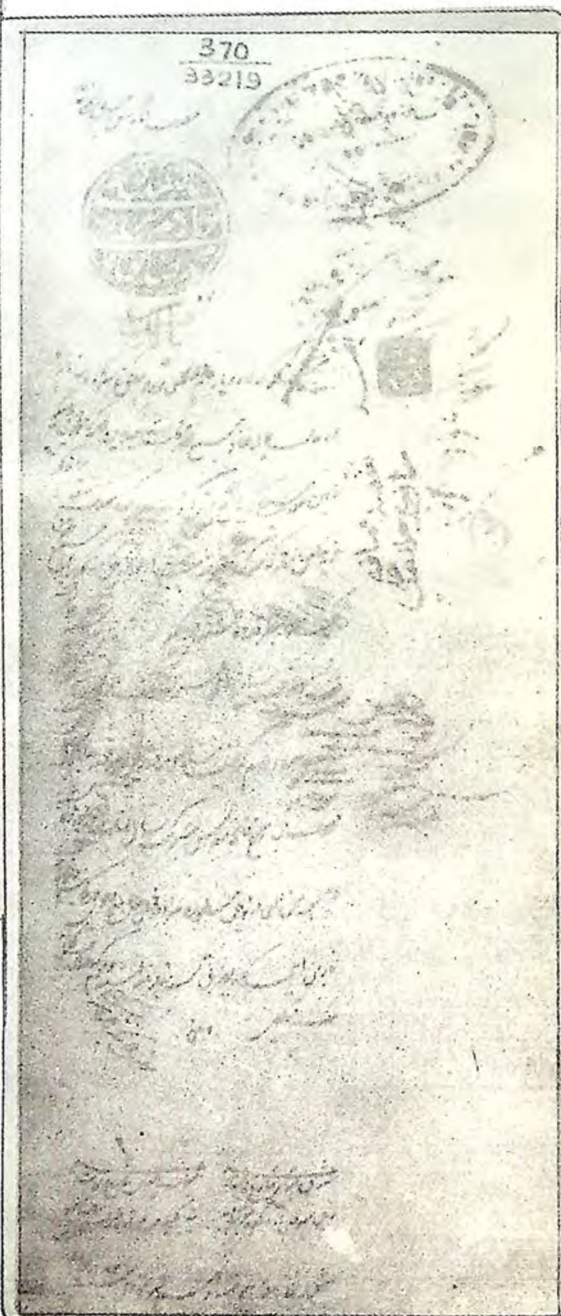
An order issued to Gumastas of Jagirdars and Karories ordering them to recognise Saiyed Mohammed as Qazi and preacher of Cuttack Sirkar area as per order of the Emperor. The duties entrusted to the Qazi are clearly mentioned in the order.



A Brahmotter Sanad executed by Saheb Ram and others of Pargana Dasmalang in favour of Hazrat Zille Subhani granting one bati Banjar (Waste land), the income of which was to be enjoyed by Ramnath Brahmin, a poor fellow.

Acc. No. 363
———
33212

(1730—31 A. D.)



A Niznama executed by Lala Daya Ram of Remuna in favour of Hazrat Imam Hasan Husain granting 2 bighas of land situated in pargana Dasmalang, the income of which is to be spent towards Fatiha. Hafiz Mohammed Imran was to remain in charge of the property.

Acc. No. 370
———
33219

Copy of a Chop and Khairat Sanad granted by Choudhury Chaila Singh and others of pargana Kaima in favour of the shrine of Hazrat Sayed Ahmed Shaheed granting one bati of land. Fakir Mohammed, the Khadim of the shrine was to remain in-charge of the property.

(1721—22 A. D.) Acc. No. 726

A parwana issued to Choudhuries, Kanungoes, Zamindars and Matasaddis of pargana Kaima instructing them to make over the land measuring 10 bighas to Fakir Mohammed the Khadim of the shrine of Hazrat Sayed Ahmed Shaheed. The land was granted for the purpose of supplying light to the shrine.

Proceedings of a meeting of the Orissa Islam Association held on the 24th May 1899 at the premises of Jumma Musjid, Cuttack.

X X X X X X X X X X X X

The Secretary opened the proceedings by stating that the [illegible] year was [illegible] we are thankful to God that during the year the health and the [illegible] of the members of the association [illegible] and the administration of the country under the auspicious reign of [illegible] Commissioner Mr. Brown [illegible] and [illegible] Majesty [illegible] and Sovereign the [illegible] the auspicious [illegible] in this capital mosque of the Subah [illegible] we earnestly pray God that Her Majesty be granted still longer and happier life to enable us to witness the third [illegible] festival (Celebrations). We congratulate the Queen Empress.

During the past year the Association had to meet some difficulties in its work, offered by some [illegible] under the leadership of a foreign [illegible] (?)

This association has [illegible] fund to found scholarship after the name of [illegible] for his able administration of the [illegible] Division [illegible]

[illegible] the untimely and lamentable death of that great European officer the opponents found opportunity to destroy the memorial fund. Under the wise and popular administration of Mr. Grover, the name of that gentleman was realised by founding 2 scholarships after his worthy name tenable in the Cuttack Ravenshaw College.

The great Muhammadan charitable endowment, "Kadam Rasul" situated in the town of Cuttack is in a wretched state owing to the misappropriation and mismanagement of the fund by the manager. Certain members of this association have petitioned to the Judge to appoint a managing Committee with the approval of Government. The Judge very kindly and impartially took up the matter as a miscellaneous case and decreed it in this favour. The association has [illegible] of a gentleman and a committee will be appointed by Government after the lapse of 3 months notice.

This association has taken up the question of another endowment viz that of Jumma Musjid in which the Association is located. The Judge enquired of this endowment from the local Collector and the Commissioner [illegible] this endowment [illegible]

A copy of the resolution passed at a meeting of the Orissa Islam Association, Cuttack held on the 24th May, 1899.



Kadam Rasul, Cuttack



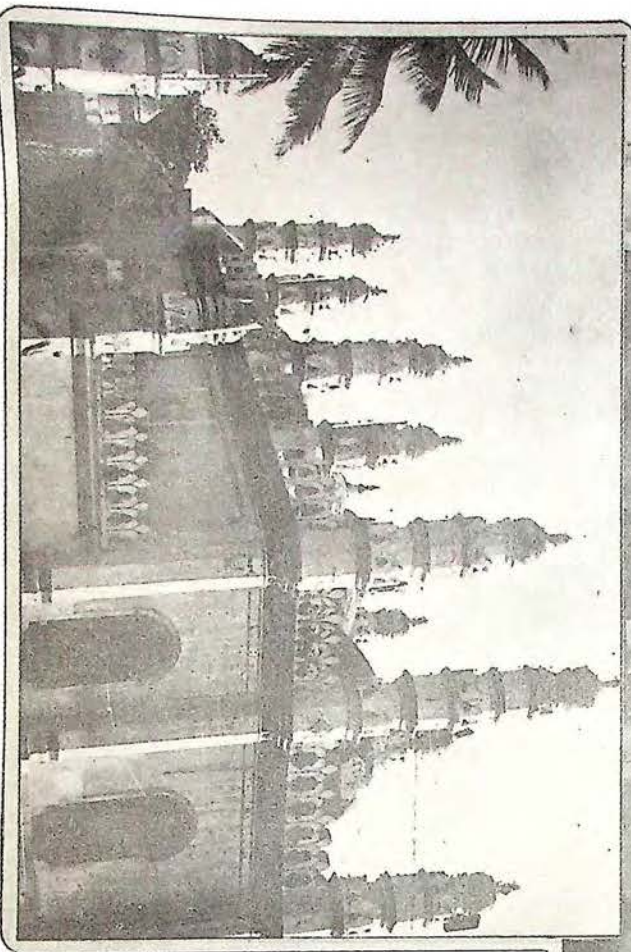
Mosque Kazihat, Cuttack

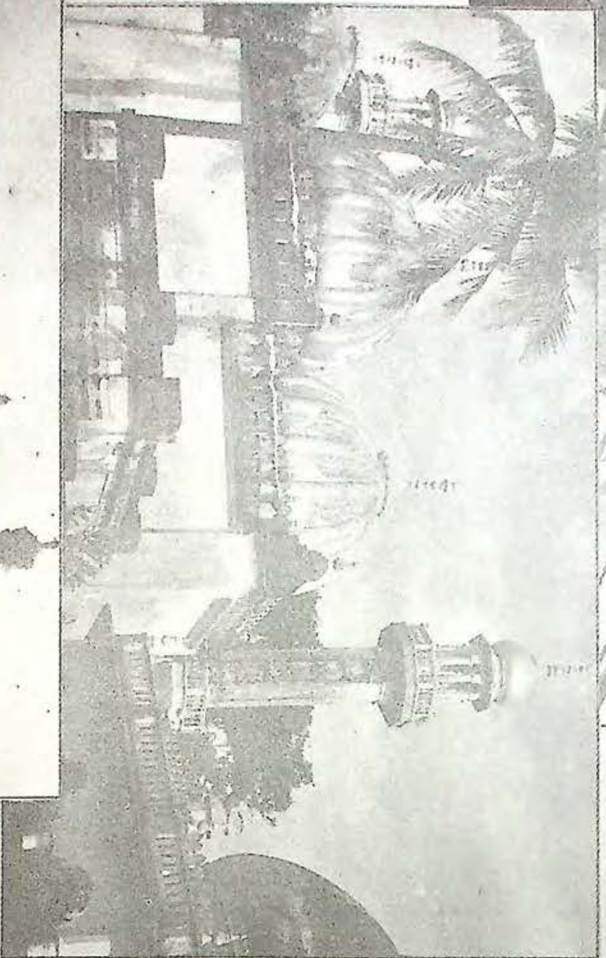


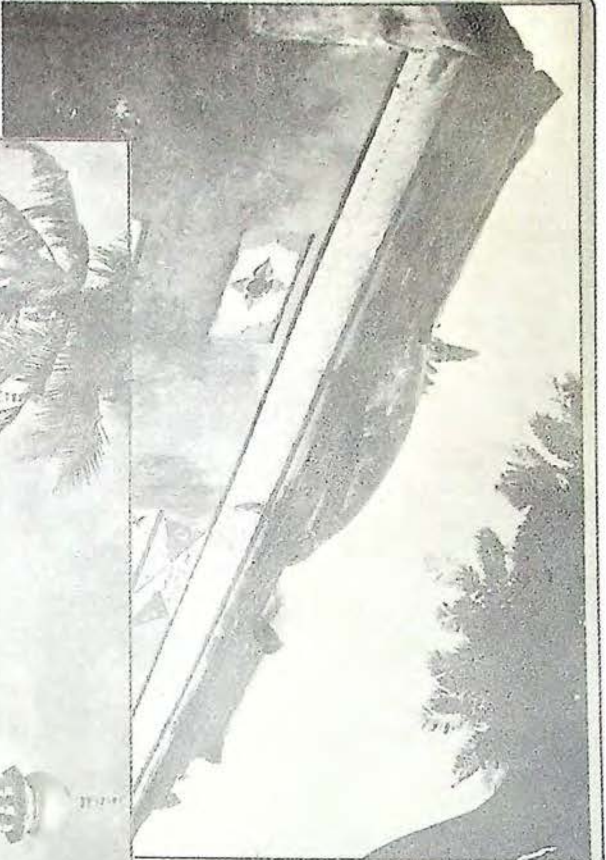
Mosque, Oriya Bazar, Cuttack

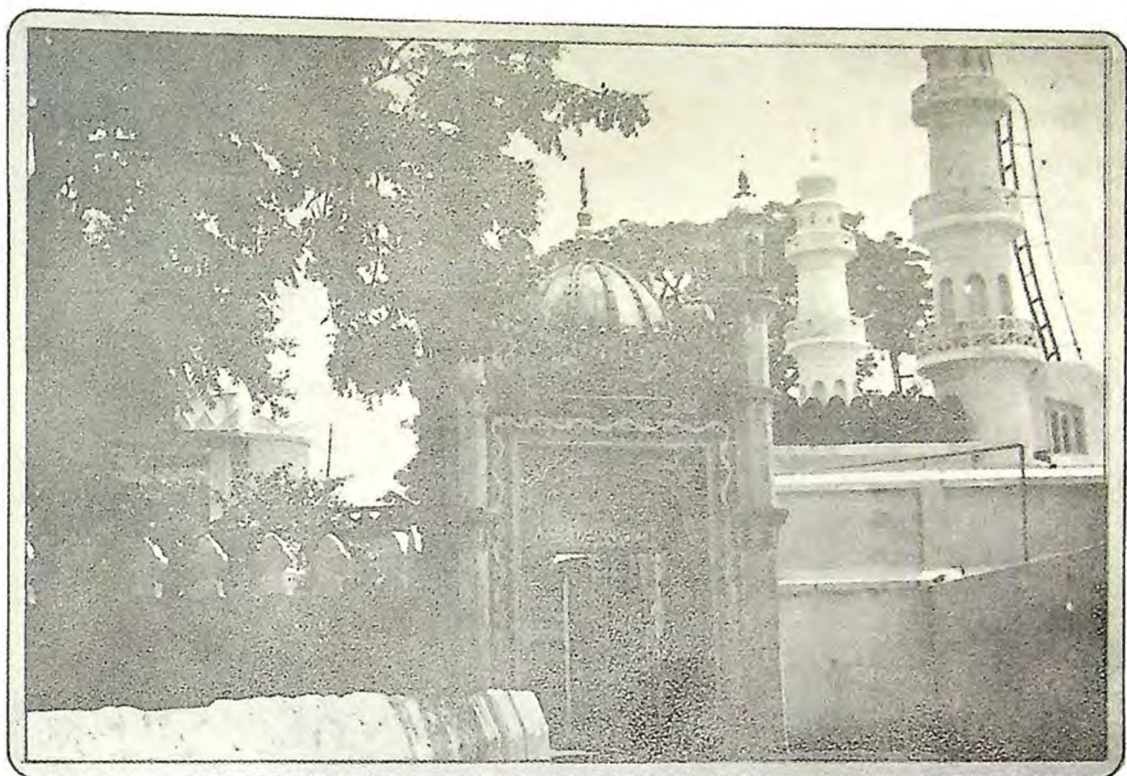


Mosque, Jajpur, district Cuttack


Kalum-ud-im, Balasore

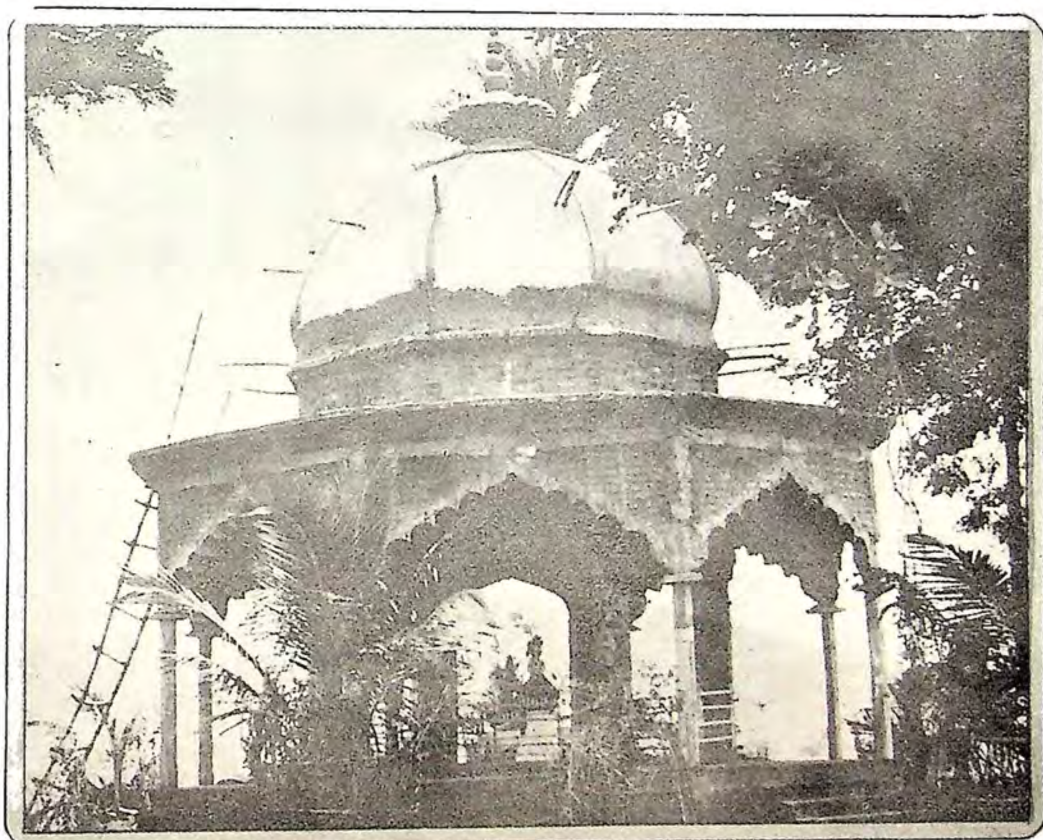

Mosque, Kaipadar, district Puri

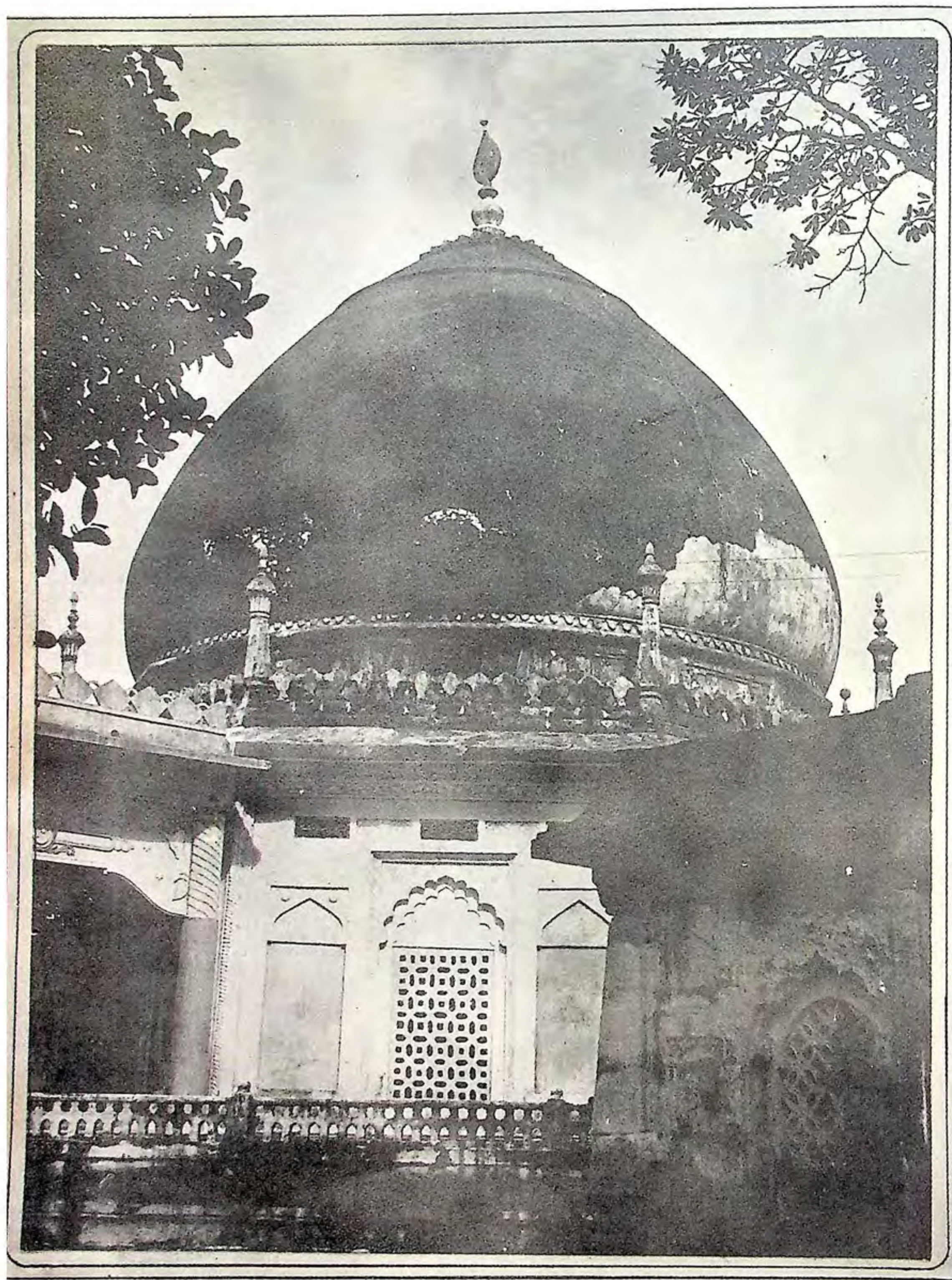

Mosque, Jhankada, district Cuttack



Rustamilla Baba Mosque, Bhadrak, district Balasore

Pahilwan Baba Pirsthan, Bhadrak, district Balasore





Kadam Rasul. Balasore



Id. Mubarak



